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# ... I take my Pen in hand ...

Should Schools Teach Jazz: In a roomful of School Bandmasters that subject releases more radioactivity than an atom bomb. The long-hair-eds go into a permanent wave; and the modern whoop it up. The tendency is toward a majority on the modern side.

Increasing frequency of debate on this subject indicates in itself that school music educators are thinking more seriously in a modern direction, and that is, perhaps, a healthy sign. One of the most serious things that could happen to school music would be an unbalanced departure from the classic and standard compositions. We need the safety of the serious thinker. Instrumental music instruction must forever remain fundamentally standard. But the generation now in school has a more liberal attitude toward all considerations, and is more likely to catch the feel of music with freer hands, less form, rule of thumb.

It is a question whether John Philip Sousa, if he were alive and young today, would play one of his own marches in the same exact military style that prevailed at the height of his career forty years ago. Modern music, not necessarily all-out jazz, attracts the interest of the adolescent mind, and it seems clear that a policy of acceptance and guidance in the school rehearsal room should take precedence over stern forbidding.

Norman L. Ferrisfield, Chairman of the Music Department, Crispus Attucks High School, Indianapolis, Indiana, sets the whole thing up in an interesting little playlet which will appear in a very early issue of the "School Musician." Watch for it.

★

The new office location of this publication on the corner of Jackson and Wabash in Chicago, brings us to the very heart of the music center of the world. On this busy corner, the hopeful voices of student vocalists and the promising crescendos of amateur instrumentalists are ever flooding from wide-windowed studios to mingle with the rhythmic rattle of hurrying "El" trains and the impatient honking of interrupted traffic. Within a radius of three blocks, lies the music industry of the Middle West. Stores and factories, wholesalers and retailers, studios and hock shops, music publishers, music trades associations, drum shops and the trade press, all bump elbows at the noon hour and call time out on competition. It's a great clam of grand people vibrating with the thrill of finest mercantile objectives.

We are proud of our neighbors, and we hope to be found worthy.

★

If you are looking for a new or remodeled grading system for instrumental students, you'll find a lot of help in past issues of the "School Musician." Here are a few of these articles:

Our Point System of Grading Instrumentalists, *MacDonald*, Nov., 1936.

What's Your Score? *Dillinger*, Dec., 1936.

How We Motivate Instrumental Work in our Small H.S., *Pearson*, Oct., 1937.

My Point System for Discipline, *Mills*, May, 1939.

# The School Musician

28 EAST JACKSON BOULEVARD  
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September, 1947 ★ ★ ★ ★ Volume 19, No. 1

Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

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The school musicians' own newspaper, complete in every issue of The SCHOOL MUSICIAN. In this paper, you're the news, so get the write-ups and the pictures of what your band or orchestra is doing to start the year off right into the SM Newsroom pronto. And we do mean YOU!

## Learn to Play an Instrument

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An Award System Sans Red Tape, *Arentsen*, Oct., 1940.

Point System, *Heiges*, Jan., 1941.

Military Govt. with Advancement on Merit For Your Band, *Stevens*, Oct., 1941.

My Simplified Honor-Point System for Band and Orchestra, *Morehead*, Dec., 1941.

Pyramiding Interest in the H.S. Band, *Robitaille*, Apr., 1943.

My 60-30-10 System of Grading, *Shaw*, Sept., 1943.



Most of these back issues are available, at 60c the copy.

Of special interest to all student cornet-ists is Volkwein Bros. new Catalog No. 8 of solo parts for that instrument. It just has everything. One of these books should certainly be "on the nail" in every rehearsal room, and school Bandmasters are urged to write for it.



Nearly 100,000,000 people in this old Fort must believe with Knabe and Joseph Addison that "Music is almost all we have of heaven on earth." For they all crowded into Soldier Field for the Tribune's "Chicago Land Music Festival" on August 16th. Phil Maxwell presented a cast of 5000 representing 300 cities, towns, and villages, in a musical spectacle probably exceeding anything that has ever been staged in the world before.

Several school bands took place in the preceding contest. Here are the results:

Class C—Main Township High school, E. R. Sarig, director, first; Wurlitzer Concert band, Marcel Ackermann, director, Chicago, second; Davenport (Ia.) High school band, F. E. Mortiboy, director, third.

Class D—Marion, Ia., band, Howard Ellison, director, first; St. Mary's Training School, Des Plaines, John Yaccino, director, second; Angel Guardian Orphanage, Chicago, James Sovinec, director, third.

There were accordion band and solo, cornet and trumpet, trombone, and baton twirling contests too, in which many school musicians participated, but were not officially identified with any school.



### Back Issues

Most all back issues of **The SCHOOL MUSICIAN** are available. If ordered by mail, 3c additional for postage must be added to the price of each magazine. If back copies ordered are no longer available your money will be promptly refunded.

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## ★ ★ Presenting ★ ★



### Raymond Gerkowski, Cleveland Heights, Ohio

Director of one of the nation's largest high school bands, Raymond Gerkowski holds a pre-eminent position in the esteem of his fellow directors. His 115-piece Cleveland Heights Band wins laurels galore wherever it performs.

For the football fans, Mr. Gerkowski puts on halftime performances that few college bands could match. Spectacular formations, flares, fireworks and novelties go into his bag of gridiron tricks and leave the audience gasping. But, despite his flair for showmanship, Mr. Gerkowski is a musician, schooled in an exacting tradition, and his real pride lies in the musicianship of each individual in his carefully blended organization.

On the concert stage his big band and orchestra units perform the most difficult works with professional finesse, reflecting the instrumental polish their director has been acquiring ever since he joined the Cleveland Symphony Orchestra as an 18-year-old cellist.

In addition to his fifteen years of symphony experience, he has taught at Hiram College, the Baldwin-Wallace Conservatory and was for five years director of instrumental music at Rhodes High School of Cleveland. He holds two degrees from Western Reserve University and was a scholarship pupil for four years at the Cleveland Institute of Music.

"I believe," says Mr. Gerkowski, "that most students will work toward perfection if they are shown the way." In the last Greater Cleveland Solo and Ensemble Contest his students proved his point, winning forty-three firsts for a contest record.

Constantly in demand as a judge and guest conductor, Mr. Gerkowski still finds time to enjoy home life with his wife and daughter, and to indulge his hobbies of reading and playing string quartets. He enjoys working with boys and girls, in taking a rough organization and putting a symphonic polish on it. Most important, he has an implicit belief in the educational power of Music and puts his belief to work daily in his inspired teaching.

*"They Are Making  
America Musical"*

★  
**Ziegfield, Barnum and Billy Rose  
will look like pikers compared  
to the gridiron showmen  
of tomorrow ...**

# Caution School Band at WORK

★

● **BIGGER AND BETTER GRIDIRON SHOWS!** Football fans constantly demand them, and as time marches on the demand will become even more insistent. Time was when ducats were shelled out to spectators interested only in the great game of football. But with the advent of the hip-flask and raccoon coat era, the mode changed and bands were haled from their relatively obscure positions in the stadium to strut and maneuver on the field during the half-time period. This was the hey-day of the all-boy band and the gaudy, high-stepping drum major.

This added attraction proved insufficient to slake the public's thirst for colorful entertainment, so the slim, trim figures of majorettes made their appearance in the arena. The brilliant smiles, exquisite coiffures and nimble fingers of the baton twirlers still add a zestful something to the band's performance, but the band shows of tomorrow will be so elaborately staged and of such magnitude as to make today's efforts seem humble and amateurish in comparison.

The astute band director will recognize the trend and bend his every effort to promote it. He will study this new phase of showmanship from every angle and utilize every iota of student talent to make his band shows on the gridiron more and more spectacular.

## A Master Showman

In other words, the band director of tomorrow must of necessity be more than a trainer of fine concert and marching bands. He must be a master showman as well—a sort of Barnum-Billy Rose-Earl Carroll-George White combo in one.

Some band directors have already dabbled with pyrotechnic displays; some have experimented with night

marking where bands in total darkness maneuver on the field with no more light than a tiny flashlight on the cap of each performer. Possibly there are bands that make use of neon. But these are not enough.

Band shows of the future will approach grand pageantry with trained casts of singers, dancers, tumblers, acrobats, clowns and other special characters all performing under vari-colored lights to the band's accompaniment. There never has been such an opportunity for the correlation of student activities. All departments of the school should gladly cooperate with the band in staging good football shows. The physical education department can contribute a well-drilled callisthenics squad. The department of vocal music can supply soloists, romantic duos, glee clubs and choruses. Budding thespians would receive special coaching from the dramatics staff and local dancing teachers would be happy to present their outstanding tap, toe and ballet pupils for the advertising value.

One special show might be devoted entirely to a really hep crew of jitter-buggers "giving" under the influence of the school's swing band. And for all entertainers the home economics department would sew appropriate costumes.

## It's Everybody's Show

The larger schools could have manual training classes construct a portable stage to be moved on and off the field at half-time by jeep or tractor. The stage might be a platform only or it might be more professional, with backdrops and roller curtain. It should be built to last several seasons.

Putting the student body's talent to use would be solid educationally and financially profitable. Gate re-

★  
Showmanship is an integral part of Mr. Elliott's music program. In addition to being a top-flight bandmaster, he is also a talented composer and playwright whose musical comedies have been performed to enthusiastic audiences. Here he analyzes the golden opportunities for showmanship offered by the school band's shows for football games.

ceipts at football games would increase, and if the band were treated fairly, as is not always the case, a specified percentage would go to that organization. A few cents could be added to the admission price to cover the added cost of staging better shows. Believe me, the public would not balk at paying it.

After seeing talented school youngsters display their various abilities and special training, school patrons are apt to discover that "our school is doing things". They would begin speaking sweeter words about all participating departments of the school. Favorable comment leads to stronger support. And that's the surest way to sell a superintendent and his school board on any project.

## A Golden Opportunity

There are those who will argue that football showmanship on an expanded scale is impractical, which is a true argument for directors who are content to drift or are lazy or timid about attempting new things. It is best that they stay in their rut and hold onto their "good thing". But for the NEW director with the foresight, ambition, initiative and derring-do to tackle big things, the field of football showmanship offers unlimited opportunities for personal success and financial independence. George "Red" Bird, showman for the Cleveland Browns pro football team, started such a move in a minor way with his flashy all-girl band last season.

Young men ambitious for a career as band directors had better absorb goodly doses of that pep tonic variously known as showmanship and a "flair for the theatre," along with the subject matter dished out to them in their struggle for A.B., B.S., M.A. and other college degrees. That is, should any of them harbor a burning desire to stand head and shoulders above their colleagues with the fame and glory that would naturally accrue to "ZIEGFELDS OF THE GRIDIRON."

By *Harrison Elliott*  
High School Band Director  
Andrews, South Carolina

# Should School BANDS

## Get a Fair Share of the Football "GATE"?

● A LARGE, OVERSTUFFED MATRON had the floor at a recent PTA meeting in a Midwestern high school. "Really," she was saying, "with taxes going up all the time, it seems foolish to be spending school money on these elaborate halftime shows at football games. Not only that, but they've even raised the price of football tickets this year, just so the band can have new uniforms. I think it's a crying shame!"

The school band director happened to be sitting in on the meeting. He, too, thought it was a crying shame. He had just one question to ask of the stout lady: "Do you have a child in the school band?" The answer was in the negative, whereupon the

*Is your football band  
getting a square deal?  
Ninety percent of all school  
bands aren't—  
and it's high time they did!  
Here are some surprising facts  
from a recent SM survey . . .*

band man proceeded politely to tell the good matron a few of the facts of life surrounding the high school band.

He pointed out that the outlay for the band on the part of the school board was a drop in the bucket compared to expenditures for other departments. And, he said, the cost of the halftime band show had nothing whatever to do with the raising of the football admission price, because the band did not get a single penny of the receipts of the games at which it performed.

"Certainly the band is an expensive proposition," said the director. "Public demand for music and razzle-dazzle has forced it to be expensive. But it's not the average taxpayer who foots the bill. It is the parents of the band members who keep this band going.

"They, and a relatively small group of people interested enough in school music to support our money-raising projects, provide the extra support without which this band could not exist."

He could have gone on to say that no other department in the school required such a large additional outlay on the part of parents; that no other department demanded as much extra time of the director; that no other department was called on for as much community service. He could have cited chapter and verse to prove that his department ranked at the top in educational value—and close to the bottom in school financial support. He could have, but he didn't. He was, after all, a teacher, and teachers aren't supposed to talk too much.

But his situation was typical of the problem faced by most high school bands in every section of the country. He spoke for thousands of directors when he stated that one simple fact: that, despite its recognized value as a school and community asset, the band still relies for support chiefly on its own efforts, and those of a few interested citizens. The Dad who reaches into his pocket for the price of a new cornet, the Mom who mends the uniform and pays for having it dry cleaned, the next-door



**"At many schools,  
band members are even  
required to pay admission  
to games at which they perform!"**



neighbor who cheerfully buys tickets for a concert he won't be able to attend, the director who sits up nights devising new ways of raising band money . . . these are the people who, in almost every American community, make the high school band what it is.

The fact that the band blows its head off to lure cash customers through the football and basketball turnstiles and usually does not get even the price of a bottle of valve oil in return is another anachronism in the picture.

Educationally, music is rapidly becoming a favorite son. Financially, it is still a stepchild and expected to fend pretty much for itself. The fact that music departments have been outstandingly successful in raising most of their own funds is concrete evidence of the public's enthusiasm for school music.

The situation has come dangerously close to being taken for granted by school administrators, the public and even by some directors. This past summer, at the request of several directors, The SCHOOL MUSICIAN undertook a survey to find out just how most school bands are financed and whether anything could be done to improve their situation. We also wanted to know whether or not school bands are getting a fair deal in their appearances at athletic events.

More than 200 carefully selected bandmasters were included in the survey. The schools represented were of all sizes, in all parts of the country. The size of the marching bands which these bandmasters directed ranged from 32 to 140 members. An average of about 18 performances at athletic events per year was made by these bands. Cities, towns and rural areas were included. The questionnaire replies provided such a striking pattern that the survey may be taken as an accurate reflection of the picture throughout the country.

One fact that emerged from the survey was the written opinion of almost every director queried that the halftime football shows each fall were a factor in the band's heaviest expenses, a terrific time-consumer and highly detrimental to the musical quality of the band.

A second fact that was overpoweringly set forth was that, although the band is required to perform for these events week after week, their assistance ends when it comes time to cut the profit pie. More than 60% of the bandmasters replied that their bands received no part of the athletic receipts. 30% replied that their band received some help from the athletic

by

## John Harpham

department but that the amount was negligible, amounting perhaps to one or two out-of-town trips to accompany the team. Only 10% replied that, in their opinion, the athletic department was doing everything possible for the band.

Next we asked whether, in the opinion of the director, the band was entitled to a share of the athletic receipts. The answer was an almost unanimous yes! Only four bandmasters replied in the negative, and of these three said they agreed in principle but that receipts at their school were not large enough to warrant a share for the band.

In written opinions amplifying their questionnaire answers, most directors expressed dissatisfaction with the current situation and placed the responsibility for it with school administrators, who are still reluctant to recognize the band's importance not only from an educational standpoint, but also as a prime drawing

card at the profit-making football games.

Next we wanted to know where the band's chief financial support came from. The answers showed that only 50% of all the bands derive their chief financial support from the school board or student activity funds. The rest, as an Oklahoma bandmaster put it, "root, hog, or die." Half of the bands in the country support themselves chiefly, or entirely, through concerts, parents and booster clubs, and stunts like tag days and carnivals.

But even so, this does not tell the whole story. Even where the chief financial support came from the school, this was almost never enough. 99% of the directors reported that their bands had to raise extra funds by their own efforts. Only 1% said that school support alone was enough.

Two very important facts stand out. First, almost every high school band in the country needs additional money to maintain the activities and the "front" that the public demands of them, to say nothing of the basic necessities of instrumental education. Second, most bands are not getting

### SOMETHING OUGHT TO BE DONE ABOUT THIS



As long ago as 1929 the Band Show had become such an integral part of the total football game entertainment that Gaar Williams caught the rivalry between "players" for hero worship in this cartoon for the Chicago Tribune. The original drawing, nicely autographed by the famous artist, is a proud possession of your editor, and is reproduced here by special permission of the Tribune.



a fair share of the athletic profits they help to earn.

Even the coaches would hardly deny that nowadays the band show has become almost as an important attraction as the game itself. Recently a Miami sportswriter set out to prove just the opposite, and found to his chagrin that 50% of the football throngs were lured to the stadium by the band performance.

Although there is plenty of evidence to support the belief that the band equals the game as an attraction, few directors go that far in their claims. Most say that the band's contribution is worth at least 15 or 20% of the gate receipts, which is surely a conservative estimate. But even that comparatively small amount would do much to shoo away the worry-bird that sits on the director's shoulder.

In most schools, a just distribution of the athletic profits would smooth the financial road for the band. But,

### What do YOU Think?

We're interested in your reaction to this article—and in your ideas for future articles. Only through your comments and suggestions can we do properly our job of serving you.

By the way, if reprints of this article would be helpful, drop us a line.



as matters stand, football appearances only put the band more deeply in the red. At many schools, in fact, band members are even required to pay admission to get into games at which

they perform!

It is no use to hope that the situation will in time right itself. Only by concerted effort on the part of directors, parents and students can school administrators and athletic departments be brought to the realization that the high school band is a dynamic, vital factor in both school and community life, and that it merits every penny of the financial support to which it is legitimately entitled.

The day when the band takes equal rank with all other school departments in the matter of finances is long overdue. It is a problem that needs action, not apathy, to provide the solution. Just now the glaring injustice of the division of the athletic receipts looms as a primary hurdle for almost every band in the country. It's a hurdle that will have to be cleared for, as the misinformed lady said at the PTA meeting, "It's a crying shame."



# The TRUMPET

## Man! What a Past

● "FLOG THIS MAN and then cast his contemptible body into the jail for a year and a day, for no commoner may possess the sacred trumpet which is used only to herald royalty! Spoken in the name of the King!" This might have been the words of the king's magistrate, for even as late as the Stuarts of England (late 17th century), the possession of this instrument by the common man was indeed a serious crime.

The trumpet since its very beginning has always been associated with rites, magic, processions, pageantry and royalty. It actually had its start as a megaphone to magnify or distort the voice in connection with ceremonies. Perhaps some ingenious soul or prankster discovered that placing the lips against the small end of the tube and blowing hard produced a new and terrifying sound. Many players enhanced this sound by painting their trumpets red, a cus-

tom which has come down through the ages. Even in the European armies of today red woolen material is wrapped around the bugles and trumpets.

Since early trumpets and their many variations were found in numerous countries and tribes, we will show its development by only a few illustrations. For example, in Egypt about 1415 B. C. the trumpets were made of a yellow metal, were conical in form and flared out into a bell. The

instrument was about two feet in length and used a distinctive mouthpiece. Since the early instruments up to this time did not usually have either bells or mouthpieces, these two additions made them rather outstanding. Hieroglyphic inscriptions have named this instrument as "snb," which probably is a derivation of the same root as the German *schnauben*. In Middle High German *snuben* means "to blow." So the next time you directors want to cue in your trumpet section just leer at them and say "snb."

If you like music with your meals, just consider Queen Bess of England, who, while waiting to be served dinner, had twelve trumpeters and two kettle-drummers perform so loudly that they made the hall resound for half an hour!

As royalty vied for prominence they sought ways and means of attracting attention by their trumpets, since in many cases the number of trumpets allowed a person was determined by his social rank. A baron might have one, a count two, and so on up the scale until the king topped them all. (If the trumpet players in your band don't play the right notes just tell them that royalty does not make mistakes—then crown them!)

The straight trumpets consequently were made longer and longer, which fact made the trumpeters complain harder and harder, since the instruments became extremely awkward to carry. So about the year 1300 A. B. the *cors crocus* (crooked horns) came into being. This step required folding of the tube by means of a U-shaped elbow, demanding very careful workmanship, but securing at once unlimited length with ease of portability.

Thus it was that we find mediaeval Europe making a step toward the modern trumpet. Even in those days there was nothing new under the sun, for on the walls of the House of the Gladiators at Pompeii there is a fresco of the first century A. D. which shows that a trumpet, very similar in shape to our modern ones, was in use at that time. This was forgotten, like so many of the arts of the classical days, with the decline and fall of the Roman Empire. It was not until 1300 A. D. that this old idea of bending the tube was revised in Europe. This might have

## Here is the lively history of the trumpet . . . once the herald of royalty, and now the most democratic instrument of them all . . .

occurred to a European visitor to the Orient, since the "folded" trumpet had existed previously for many centuries in India.

So, in 1460, we find the straight trumpet or Buzine about four feet in length, and the Clarion and Field Trumpet in 1650 and 1651 approximately two and one-half feet in length with one complete turn, which made it twice as long, or about five feet. The word trumpet was used indiscriminately for both the Clarion and the Field Trumpet, although their use in actual performance of music was distinct. Also, these instruments had finally broken loose from the stranglehold royalty had on them, and they began to appear in orchestras in the seventeenth century in spite of the Stuarts of England.

A very novel improvement for the trumpet was introduced in England at the close of the eighteenth century. A slide was added to the instrument whereby the pitch could be lowered a half or whole tone. Here again the idea was not new, for in a painting by Antonio Vivarini (15th century) appears a trumpeter carrying his instrument which has a separate elongated mouthpiece of about ten inches in length. Undoubtedly it was used to alter the tone by pushing it in and out because in 1651 another slide trumpet was made in Naumburg in Saxony and was on display before the war in the Berlin Instrumental Museum. The English slide trumpet was made by "Woodham, Inventor and Maker, Exeter Court, Strand," and introduced by a celebrated player, John Hyde. Although this instrument gained high popularity in England, it never was adopted in Europe.

In the meantime another course was being pursued on the continent. A keyed bugle had made its appearance in 1770 in St. Petersburg, and credited to Kolbel. Weidinger of Vienna also made one in 1801. These instruments had five large holes and five large keys with padding that



Edward Ortiz, your genial musical historian, is now on leave of absence from his post as director of the Kearney High School Band of San Diego to continue his studies and research. In this article he follows up his diverting series on the clarinet with an entertaining and scholarly account of the trumpet's colorful past.

covered the holes, quite similar in size, shape and padding that is so familiar on the modern saxophone. Two keys at the back of the bugle were worked by long levers a-la teeter-totter by one hand, while the three keys on the top part of the instrument were worked by the other hand. This invention adapted itself better to the conical type instrument like the bugle than it did to the cylindrical type like the trumpet. Consequently the trumpet took the back seat for quite a while. (Even from the back seat it could be heard.)

Since trumpet players had to have so many instruments or crooks in order to play in the different keys it finally occurred to Charles Clagget to invent a new trumpet. This self-styled "Harmonizer of Musical Instruments" in 1788 produced his "Chromatic Trumpet and French Horn." In 1793 he published a description of his invention in a treatise called *Musical Phenomena*, complete with drawing and fingering chart. His invention consisted of two trumpets joined together—two sets of

(Please turn to page 37)

By *Edward Ortiz, Jr.*

San Diego, California



# Would Yours be OUTclassed by this *Prairie* School Band?

● THERE ARE QUITE A FEW CITIES of 15,000 population or better in this land of ours that can boast of high school bands of a membership of seventy-five players. But to find an outstanding organization of this size in a town of about 1200 inhabitants is not so common.

Platte, South Dakota, is such a town and can well afford to feel proud of the fine record that its high school band has made over a period of years under the inspired leadership of its director, Bryan Parks.

Located a little over one hundred miles southeast of the state capitol at Pierre, Platte is a thriving little community of around 1200 people. In physical appearance it is much the same as many of the small towns in the spacious prairie lands which make up the rural areas of the Dakotas. But to the visitor who is willing to tarry in its midst for a time and sense something of the civic pride of its people, in other words to feel the public pulse, Platte has quite a few surprises to offer.

The high school building is a pleasant appearing brick structure of two stories which, in addition to ample and well equipped classroom space, has a fine large combination auditorium-gymnasium in its center. The administrative offices are located on the second floor and here the visitor will be greeted by the school's genial and gracious superintendent, Mr. James F. Slocum.

Jimmy, as most of the good people of Platte and his friends throughout the state call him, takes a great deal of pride in showing the visitor the many fine features of his school and pointing out the splendid record Platte high school students have made in athletic events, speech and journalism, as well as in music events in the past twenty some odd years.

Naturally, one of the most interesting spots in the entire building to this visitor was the large, sound-proofed band practice room. Here



The outstanding 75-piece band of the Platte, South Dakota, high school comprises more than one third of the school's total enrollment. Band members are mostly farm boys and girls from the Dakota prairies whose performance under Director Bryan Parks has put the band on a level with professional organizations. Author Gould calls the Platte High School Band one of the finest he's heard anywhere.

Mr. Bryan Parks took a great deal of pride in pointing out the fine racks that he had for the storage of band instruments. And what a fine collection of instruments is owned by his band!

Not a member of the organization needs to buy an instrument of his own, for the school owns an ample supply of good instruments to take care of the needs of every boy or girl who wishes to belong to the band. And this collection of instruments includes not only the more common horns such as cornets, clarinets and trombones, but also oboes, bassoons

and alto and bass clarinets.

When asked how he was able to afford such a fine collection of instruments, Mr. Parks explained that back in 1927 he was able, through the efforts of a civic-minded city council, to secure a one mill band tax levy with which, ever since, instruments, uniforms and equipment have been purchased for the band.

But, and no one realizes better than your author does, instruments, music, and uniforms are not enough to guarantee a fine playing band organization. There must be community backing from local service and civic

By *C. Wallace Gould*

Director, Department of Music  
Southern State Teachers College  
Springfield, South Dakota



## ***In a tiny town on the Dakota prairies a big band is writing a new chapter in the annals of high school music . . .***

organizations; there must be a fine spirit of co-operation among the band members; there must be inspiring leadership. It is in this latter capacity that Mr. Parks so ably fulfills his place as director.

It was a great source of amazement to find that here in this little town was an outstanding director, a man who holds no college degree though he has studied under eminent men, such as the late Herbert Clarke on the cornet. However, though he never had the advantages of a formal college education, Bryan Parks had a rich musical heritage in that his father was a fine violinist and he himself started out on the violin but had to give this up due to an early accident.

Not content to rest on his native ability, Mr. Parks has done much to round out his education through correspondence work from The Innes School of Music, Denver, C. G. Conn and the University Extension service as well as painstaking self study in harmony, theory and counterpoint:

In 1927 after serving for a couple of years as director of the town band,

### ***The Man Who Makes It Tick***



Without a degree to his name, Director Bryan A. Parks has achieved an enviable position among music educators. The highest standards of musical integrity prevail in every group that comes under his baton.

Bryan passed the South Dakota teacher's exam and has been on the school payroll ever since.

Since 1927, the band has placed in the state music contests as follows: In 1927 it won as a Class A band, fourth place out of seven districts. In 1928 it won third and in 1929 it won second.

In 1930 the band won a first division rating in Class A and in 1931 it won second. Since 1932, when a reclassification of bands on a basis of school enrollment was brought into effect the band has competed in the Class B category and has won a first division rating and been state champion ever since.

As of April 1, 1947, the membership in the A band was 73 players of which



A saxophone ensemble from the Platte band. Generous community support has helped the band attain their top position among the state's musical organizations. They have been state champs in Class B for 16 years straight—a non-stop record!

only ten were from the grades. And a remarkable feature of all this is that there are only 170 students in the entire high school which means that well over a third are in the band. Besides his fine concert band, Bryan directs a B band of 35 players which meets after school hours and which is a fine feeder organization for the A band. Many of the A band members take private lessons on their instruments and a quick glance at Mr. Parks' schedule revealed that he is a very busy man.

The high school schedule has been set up so that Mr. Parks is able to

meet with his band five days a week from 11:00 A.M. to 12:00 noon. And such a working over as he does manage to give his players! What seems most amazing is not that he has many times been offered much finer positions as band director in various parts of the country but that he has been eager to stay on in Platte. This is but another tribute to the fine civic spirit of co-operation that exists in this town.

It was the rare privilege of this writer to have the chance to direct the band in a rehearsal period. Here was no ordinary kid's band but a fine playing group that would make many a professional organization jealous. Clarinets with almost perfect intonation! Farm boys and girls playing cornets, trombones, etc. with mature and polished tone and scrupulous attention to details of expression. And the discipline of the group was superb! Not a horn tooted when the entire band was not playing, not a word spoken when attention should be directed towards the leader.

South Dakota is large in area but comparatively small in population

among the forty-eight states. And yet, here in a small town far from the state's largest city, which is Sioux Falls, an outstanding band is functioning and greatly pleasing an enthusiastic community.

In the fall season much time has to be devoted to playing for football games and during the long winter months basketball comes in for its share of the band's time. And yet, through it all a finely trained musical organization carries on year after year. Yes, graduations deplete the ranks annually but there always seems to be new talent coming along to take

# JAZZ

## IMPROVISING

### and Arranging

● THERE ARE TWO WAYS OF PLAYING JAZZ (beside good and bad). One is to read the sheet, and the other is to fake. Let's delve a bit into both phases and start off with the former.

Reading the sheet means, of course, to play the music as it is written, although in dance band arrangements, either stock or special, there is usually an ad lib strain which is generally written for the tenor sax or trumpet. The rest play as it is written.

One great handicap in playing jazz in high school is that there is very little properly arranged music of that type written for high school bands. (What a chance to plug some of my band numbers!) Another handicap is that a great many bandmasters think of jazz as five or six kids who don't play too well, using very wrong harmonies, and blowing their brains out on a "Johnny one note" take-off which is strictly from hunger. That type of jazz would make anyone stay home and read a good book.

The music must have authentic dance voicing and yet be easy enough for students to play, for music which may be easy for a professional dance man can be much too difficult for a student who is not familiar with that type of voicing.

For an example, the phrase shown in illustration Number I was written in a band number as background for the solo instrument. Bands which tried it, played the first two measures okay, but fell down on the next two and it had to be simplified.

Another example is a horn soli. Number II, which was sent to three directors to try. Two wrote it was too difficult for students and the other wrote that his horns took a little time to get the feel of it, and then played it so much he had to get after them about it.

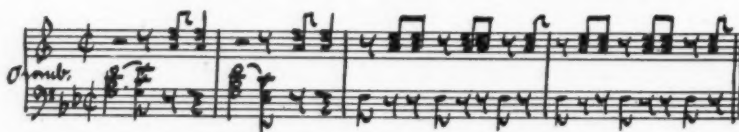
If students like something, they will

really work at it, but the question is, how far can a person go in writing before it is too difficult for them to play? Write this soli on the board and have your horns try it. I don't

remember the original 4th part so I'm just showing the first three.

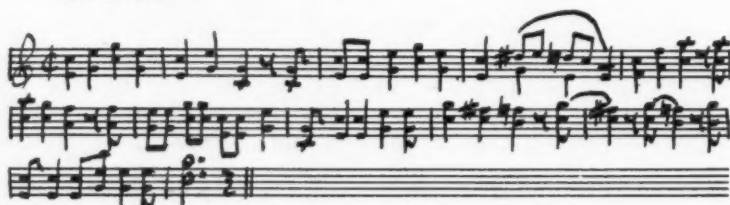
One thing in playing jazz, unless it's a sweet style, it's usually played staccato. For example, see Number III.

Number I—A background phrase that was too tough.

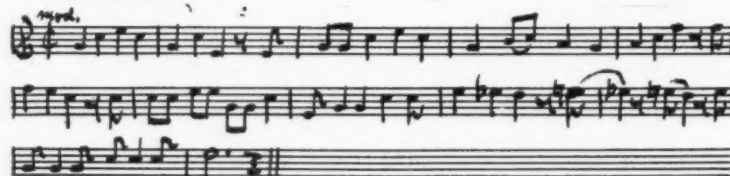


Number II—A soli for horns. What do you think?

2nd Eb Horns



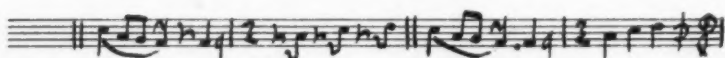
3rd Eb Horn



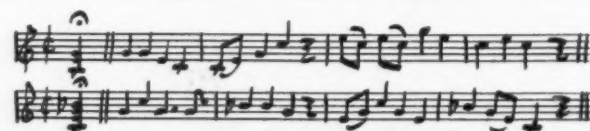
Number III—Jazz is played staccato.

Written

Played



Number IV—Taking off in B flat.



## Some timely tips on scoring for the dance band, or How to Improvise in B flat without becoming a Johnny-One-Note . . .

The main difficulty for students is the tricky rhythms. However, they follow a general pattern, and once you are familiar with them, they're not too hard to play.

A former radio program which was one of the musts on my students' listening list, was "Lower Basin Street." The instrumentation and arrangements were marvelous, the reeds especially good.

Now for the ad lib, take-off or ride, whichever you prefer to call it. A simple idea of it is the old barbershop harmony. The lead man sang the melody and the others sang harmony to it. Probably 95% of them couldn't read a note. Jazz started pretty much the same way, by men who had no musical training but just liked to play.

The original Dixieland jazz as played by combinations like the Memphis Five and Indiana Five was a lot different than the jazz of today. The five consisted of piano, clarinet, cornet, trombone and drums. They had a great sense of harmony and counterpoint which made those combinations seem more full and have a greater lift than a 12-piece band of today.

The next instrument to be added was a long neck banjo, and with a nod to Eddie Condon, I played one. The biggest thrill I ever had as a kid was when the Indiana Five let me sit in and play the entire dance with them one night.

Most of the modern dance men have some knowledge of harmony and all ride men have a good ear. GOOD EAR! Ah! me, how many bandmasters in their letters to Santa Claus have said, "Just bring me a band in which every member has a good ear and I'll be happy."

A ride, then, is an obbligate based on a given harmony. Practically every member of a band wants to be able to do it, for a ride man stands out like the ball carrier on a football team. Some students don't have the natural sense of harmony neces-

sary and will never be able to do it.

Here's a stunt I've used which gives the kids a big kick and is also instructive: The band plays a B flat chord, (as the B flat instruments are in C, I'll give the example in that key) and one of the band members tries playing a take-off on the simple chord for 4 or 8 measures, then another tries it. See Number IV.

When they have the general idea, you add the 7th (as in the 2nd ex.) and then passing notes such as the 2nd and 6th of the major. The band should play P or mF, and the solo should play F but not try to blow his brains out for then he loses the effect. I realize the examples are a little "corny" but you have to crawl before you walk.

Sometimes toward the close of a dance when a dance band is playing a job where they aren't broadcasting, or on a club date (a job taken for one night) where very often the men have never seen one another before let alone played together, someone will say, "What's up?" and the leader will say, "Oh, a little blues in B flat."

Every man knows that means a fake number based on a B flat chord for four measures, E flat for two, B flat for two, F 7th for two and back to B flat for two. That is just an idea of the basic harmonies, for the man taking the solo or the rhythm men may use a 7th, 9th or 11th in place of a major, etc. -

It's sort of a free for all where maybe just the piano, drums, guitar and bass are backing the solo or someone else will start a background riff and the others pick it up either in unison or harmony, but it follows that chord pattern, which keeps it from winding up in a dog fight.

Take a bunch of men who can play, and really like to, and a jam session like that builds and builds in rhythm and counterpoint until you get so keyed up you feel you'll go batty unless you can get in there



In addition to his teaching, Mr. Handlon continues to turn out compositions on the solid side. His latest number is called "Jungle Jump."

and play with them.

When you see a tenor man standing in front of a band with his eyes closed, he isn't sleepy, he's "out of this world" so to speak, for he feels his music just as much as Kreisler does a violin solo.

Jazz isn't taught; it's handed down or passed on and the only way I know how to become familiar with it is to play it.

If more of it is written for high school bands, more of it will definitely be played, for the kids like it, most directors like it, and the public very much likes it.

However, you still hear some directors say, "I wouldn't have a jazz number on my program." There is as much sense in that as there would be for a director in Poland to say, "We won't play any more Polish polkas."

A good jazz arrangement for a 65-piece band will certainly sound better than a good one for a 12-piece dance band and is an asset to any program.

### What's Your Angle?

Does Handlon make you hot? Are you burning for rebuttal? Well, it's your magazine, and it's wide open for ideas from the field, yours included. The place of popular music in the instrumental program still poses plenty of questions. Let's give them some air!

By **James E. Handlon**  
Charlotte Harbor, Fla.





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to better school music  
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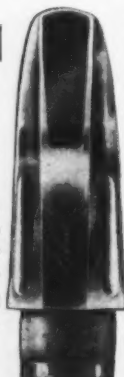
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## BAINUM THRILLS 108,000 WITH HIS GREATEST SURPRISE-PACKED BAND SHOW

It is August 22nd. For days the Middle West has been blistering. In Chicago tonight the scorch has begun to smell. By the end of the first half the muggy smoke of a hundred thousand cigars and cigarettes hangs like a Big-top over Soldier Field. As a football game the All-Stars vs. the Bears isn't so hot, but the spectators are.

There's a restless shifting as a piercing shot chases the pig-skinners from the gridiron. A moment later the great brilliantly lighted arena falls into complete darkness. You can feel the quiet. A breathless expectancy and anticipation settles down upon the people as they relax to enjoy the "Greatest Band Show on Earth."

There are a dozen majorettes, twirlers on the field now. Their lighted batons are

twirling and their white satin uniforms identify them as you watch the mysterious approaching of countless tiny lights in perfect formation, entering the field. Almost before you can shift your weight to the other cheek the cap lights, maybe six hundred, red, white and blue, snap on and you give your first burst of applause to your All-Star All-College Band as it stands before you in its first formation of ten single, pivoted lines forming radli.

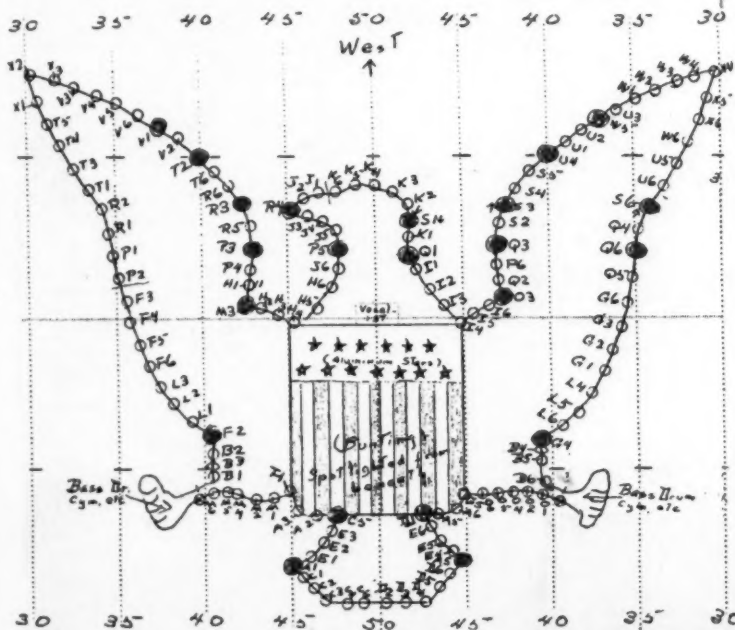
And you know now, if you haven't been certain before, that your old friend and supreme master of Football Band Shows, Glenn Cliffe Bainum, Northwestern's Di-

rector of Bands, is out there on his derrick-podium to give you the greatest performance of its kind ever crowded into ten minutes.

Suddenly radli becomes a complete circle extending from side line to side line,—and now five smaller circles. The circles become stars, five stars, each on the point of one great star. And then, what happens,—you blink your eyes. There's a flash like sheet-lightning as each of the two hundred bandsmen becomes a veritable torch of light. Red, white and blue they are. All the brass instruments are outlined with colored bulbs. The six herald trumpets with their historic banners, the six bell-lyres, the twelve snare drums, and three bass drums, even the wheels of the drum carts are transformed into brilliant wheels of light. This is magnificent. Applause comes up like thunder. Here is extravaganza at its height.

But what happens now. An instant's seeming confusion, which isn't at all, reminds us of that colorful spin wheel we used to tack on a back yard tree on the Fourth of July,—back when folks used to celebrate the Fourth that is. And lo, a great big bear,—an awful big bear,—reaches from one 30 yard line to the other, and as shapely as anything you ever saw on a Miami beach. Maybe he doesn't know how many pairs of eyes are watching him, or maybe he does and is just nonchalant as he lifts his ponderous hind leg for a rib scratch.

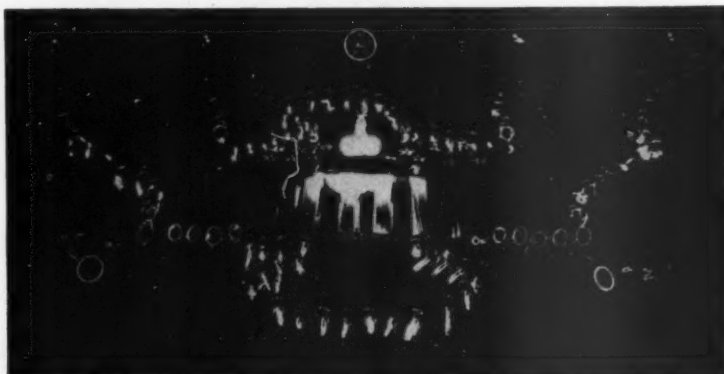
Or maybe he wasn't scratching. Maybe he just caught a glimpse of those eleven bright stars approaching him rather eagerly in serlimmage formation from the opposite end of the field. Yes, that is the opposing team. The old bear growls and snorts and rares up on his haunches. Brother, this is real football. The two opponents come together with such a tumult that both sides are knocked into complete darkness. Before you really know what happens a great question mark appears before you as the mammoth band



The continuity of the great performance, of which each participant received one complete copy, weighed nearly a pound. A part of one sheet is reproduced above. Other sheets charted gradations of this from beginning to end of the execution. Bainum plans a show with all the intricacy and accuracy of a blue print for a major offensive.



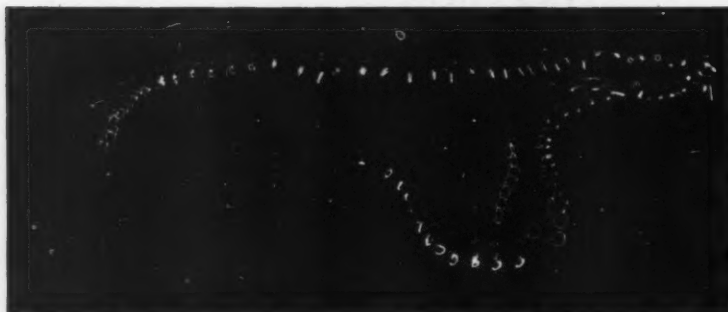
Even a full color photograph could not do justice to this thrilling spectacle. Audience reaction was terrific.



in its new formation plays "I Wonder, I Wonder." Off to one side there's an oscillating disc with an illuminated bear head on one side and a star on the other.

Now comes the grand finale of a band

emotional reaction, if any, of those crowded closest about us. They were sports fans who had come to see combat. But the darkness failed to conceal many a tear brushed aside and we knew that



Bainum made a marionette of his huge Bear, made him do everything but dance.

show that has already far surpassed anything that even Bainum himself has ever produced before. The closing episode of the band's pageantry is an enormous and unusually brilliant American Eagle. Here again the wing spread reaches from the 30 yard lines north and south and the entire ensemble barely misses the two side lines. The body of the eagle is a great shield with thirteen illuminated stars, each three feet in diameter, and thirteen red and white stripes. We learned afterward this effect was produced by bunting illuminated by spotlights from beneath. As the applause subsides a new flood of light reveals an elevated platform in the center of the formation upon which stands the appropriately costumed figure of a woman singing the National Anthem.

As we stood at attention for the concluding spectacle in this miracle performance we watched closely to catch the Bainum had reached the hearts of his

people.

This All-College Band of 200 pieces is organized each year to appear under the direction of Glenn Cliffe Bainum between the halves at Arch Ward's All-Star Football Game at Soldier Field. This band is recruited through Chicago Tribune publicity throughout the month preceding the game and is made up of selected players from 60 or more colleges and universities. More than 8,000 bulbs were used on the instruments, accessories and players powered by batteries attached to belts and equipment. The floodlights and auxiliary lamps were connected to cables extending from the side lines. Miss June Browne, Chicago soprano of radio and concert fame, did the vocal.

## PROF. KUYPERS NAMED AS ILLINOIS DIRECTOR

Springfield, Ill.—Prof. John M. Kuypers, 46, chairman of the music department at Cornell University, has been named director of the School of Music of the University of Illinois by the Board of Trustees. He is an outstanding orchestra director. He took over on September 1, taking the place of Director Frederic B. Stiven, deceased.

He was viola player from 1926 to 1932 with the Minneapolis Symphony orchestra, and guest conductor of that orchestra from 1938 to 1940. He was director from 1940 to 1942 of the Pro Musica Sinfonietta of St. Paul, Minn. Since 1939 he has been a member of the board of examiners of the University of Manitoba, Winnipeg, Canada.

He has been at Cornell university since 1942, and before that was director of music at Hamline university, St. Paul, Minn., from 1932 to 1942. He has been guest lecturer at summer sessions of the University of Iowa, Blomdji (Minn.) State Teachers College, University of Idaho and University of Texas. Before entering the university field he was for six years a private teacher of violin.

Director Kuypers was born in Rotterdam, Holland. He received the bachelor of arts degree from Carleton college in 1926, and studied during summers at the College of the City of New York and Columbia University.

He is a member of Phi Beta Kappa, of the Music Teachers National Association, and other musical organizations.

## YEAR-ROUND PROGRAM KEEPS STAMFORD BAND IN TUNE

BY OWEN J. CRUMS  
STAMFORD MIRROR RECORDER STAFF WRITER  
STAMFORD, N. Y.

(See Cover)

Stamford, N. Y.—School music teachers have long dreaded the approach of summer vacation time because it meant that long hours of instructing instrumental pupils during the school year would go for naught through lack of practice and opportunities to play in an organized musical group during the vacation period. Aware of this great need of school musicians, Ronald Batson, instructor of music at Stamford (N. Y.) Central School, has inaugurated a year-round musical program far ahead of that in most communities like Stamford.

Highlighting Mr. Batson's efforts is the Utsayantha Summer Concert Band, pictured on this month's cover, which he directs each Sunday night in the legendary romantic setting of Indian Trail Park. A tribute to his organizing abilities is the age range of the members of the concert band, numbering 55 pieces at present. Comprising some of his youngest students as well as many older musicians from Stamford and surrounding areas, band members range in age from 10 to 70 years.

The unusual interest displayed by these musicians is best exemplified in that they come from a radius of more than 40 miles to play in the Sunday concerts and to meet for rehearsals. Young and old musicians come from 10 villages in addition to Stamford. Residents of Jefferson, Hobart, South Kortright, Grand Gorge, Delhi, Hunter, Tannersville, Roxbury, Prattsville, and Gilboa journey to Stamford twice a week to display their talents. The distance alone would discourage many musicians.

Featured at each concert is a demonstration of baton twirling by the band's attractive majorettes. The audience never fails to respond heartily when Loretta Ritchie, Pauline Dorosky, Evelyn Bettiol and Martha Lyon step out front to "strut their stuff."

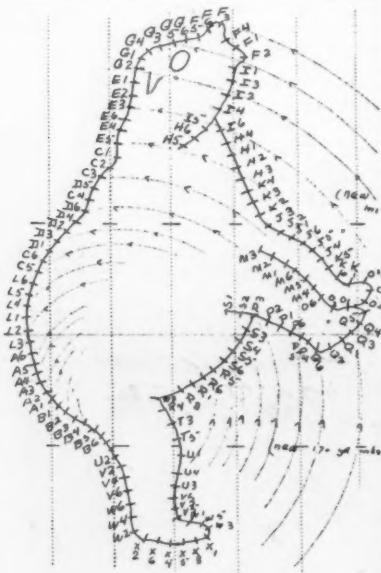
In addition to his work with experienced musicians, Mr. Batson continued private lessons throughout the summer for those beginners who started under his direction in school. He has organized a junior band made up of beginners and younger musicians whom he is grooming to replace those dropping out of the concert band and to round out the band in coming summers.

Among his other activities, Mr. Batson directs the American Legion Band of Utsayantha Post 1379. This group recently won top honors as the best marching band in Delaware county.

A graduate of Ithaca College and Syracuse University, Mr. Batson is to be lauded for his outstanding work with the youth and adults in Stamford and vicinity in the field of music.

## MINELLI TO MINNESOTA

Minneapolis, Minn.—Charles Minelli, formerly instrumental director in the public schools of Tower-Soudan, Minn., is now at the University of Minnesota as assistant conductor to Gerald R. Prescott.



The big bear grows and rears on his haunches as he sees the All-Stars, in scrimmage formation racing toward him from the opposite end of the field.

## 14-Year-Old Musician Wins 3 Yr. Scholarship in National Contest

Cincinnati, O.—Announcement that Mayne Miller, a fourteen-year-old pianist of Park Ridge, Illinois, is the winner of the eighth annual Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs, was made recently by Miss Etelka Evans of Cincinnati, Ohio, founder of the Scholarship and retiring National Chairman of these events.

Arthur Alan Olsen, 13-year-old pianist from Minneapolis, was the runner-up and was designated by the judges as a "very close second." The two were the youngest of the eight competitors in the auditions, which rotate by Regions and were this year open to entrants in the Central Region.

Others who participated were Oswald Lehnert, violinist, 15 years old, of Kenosha, Wisconsin, who captured third place; Margaret Ann Hoswell, vocalist, 16 years old, of Ottumwa, Iowa, who won fourth place, and Rita Lindell, Lalan Parrott, Jacqueline Levztow and Beverly Hall, all pianists, of North Dakota, Oklahoma, South Dakota and Texas, respectively.

Judges for the finals, which were conducted through recordings, were Robert Goldsand, nationally-known concert pianist and member of the artist faculty of the Cincinnati Conservatory of Music; Sigmund Efron, Concert-master of the Cincinnati Symphony Orchestra and member of the artist faculty of the Cincinnati College of Music, and Hubert Kockritz, concert baritone and head of the opera department of the Cincinnati Conservatory of Music.

The Edgar Stillman Kelley Junior Scholarship is open to musicians up to 17 years of age and is financed primarily by penny contributions from members of the Junior Division which has between 60,000 and 70,000 members, none of them over 18 years of age.

The scholarship carries \$250 a year tuition, available for three years if the rate of improvement of the winner warrants the continuing expenditure. Thus far all the winners have held their scholarships for three years.

## New Spirit in Old Forge, N. Y., Band



Formed in a loyal "W", the Town of Webb High School Band of Old Forge, N. Y., is a small but mighty unit that has proved itself one of the best bands in its section. Bandmaster Kenneth Fryer returned from Navy service to resume direction of the band.

Old Forge, N. Y.—Nestled in the heart of the Adirondacks in the hamlet of Old Forge, is one of the most advanced central schools of the state of New York—Town of Webb School. This school has an enrollment of approximately 250 students from Old Forge and neighboring villages.

This year, under the leadership of Kenneth Fryer, the school boasts one of the best bands ever produced by this community.

The Town of Webb School Band was first organized by Kenneth Fryer in 1939 and was composed of twelve enthusiastic members. This organization showed definite improvement until 1944, when war interrupted their program. Mr. Fryer left to serve in the U. S. Navy.

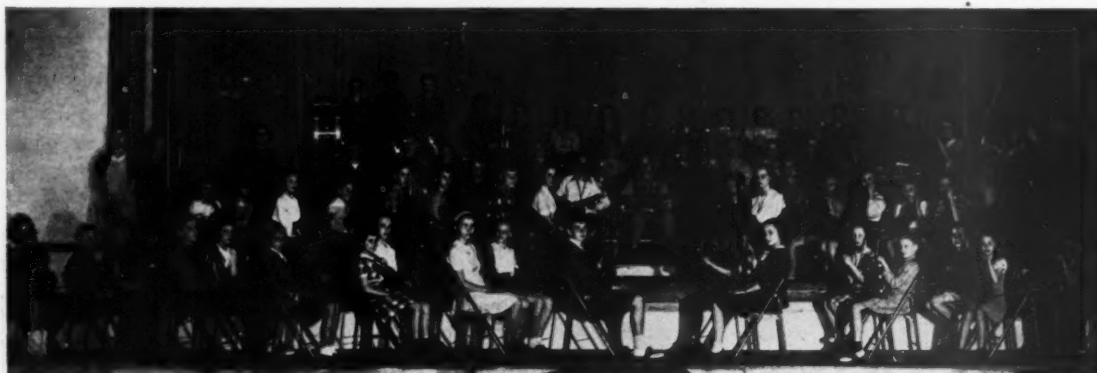
During his two years' absence, every effort was made to hold the band together. Elester Goodfellow replaced Mr. Fryer in

December 1943, and continued his work until November 1944, when ill health forced him to leave. Miss Emogene Dailey, vocal director, filled this vacancy until Miss Mary Knapp took over in September 1945. Finally, in January 1946, Mr. Fryer was released from the Navy and again resumed his work in Old Forge.

Since his arrival in 1939, the band has made outstanding progress. The original organization of twelve has grown to its present membership of thirty-two members. Within the last four years twenty-seven new instruments have been purchased, as well as uniforms, music, chairs, and instrument stands.

In the past year, the school band played at civic school meetings, had the honor of playing with the Shrine Band of the Zihara Temple, held honors at Poland and the Boonville Fair, and gave exhibitions at all home basketball games.

## South Dakota Grade Schoolers Play Like Veterans in Spring Concert



Youngsters of the Lowell School of Sioux Falls, S. D., gave an outstanding performance in their Spring Concert last April. Consisting of students from third to eighth grade, the orchestra is directed by Eva Kittleson. Mrs. Kittleson, who is now in her eighth year in her present post, conducts a broad grade school instrumental program, starting with pre-band instruments in the 3rd grade.



## New Virginia Band Boasts of Band Room



Warming up for a big year in music, the band and chorus of West Virginia's Gauley Bridge High School sound an A under the direction of Bandmaster A. W. Shaw.

**Gauley Bridge, W. Va.**—Following a summer of musical activity, Gauley Bridge students responded to Bandmaster A. W. Shaw's first call for band rehearsal with nimble fingers and plenty of enthusiasm for the year ahead. While both the choral and instrumental groups kept tuned up during the vacation months with regular rehearsals and public appearances, a crew of workmen were busy redecorating the school's music hall. Bandsmen hailed the new room that greeted them on their return to school as "the nicest rehearsal room in the country."

In addition to paint, wallpaper and fancy trimmings, the new room has display cases for band uniforms and an improved ventilation system.

Bandmaster Shaw, who for the past ten years directed music in Clarksburg, W. Va., re-activated the Gauley Bridge High School Band this year after a three-year wartime lapse. School officials and civic organizations cooperated in buying needed instruments and in providing band support. Although really only a first-year band, Gauley Bridge competed simply as a Class "C" band in the State Band Festival and won a rating of "Excellent."

A feature of Mr. Shaw's energetic summer band program was a large beginner's class, which he expects will provide plenty of reserves for the big band in this and succeeding years.

## Violin Prodigy Featured at Brevard Festival

**Brevard, N. C.**—This Southern gateway to Pisgah and Nantahala National Forests mountain playgrounds, brought a full season to an intermediate climax with the Annual Brevard Music Festival on the weekends of August 15 through 17, and 22 through 24.

James Christian Pfohl, son of the Director of the famed Moravian Band of Old Salem's Easter Sunrise Service, Music Director for the festival, conducted the 50-piece symphony orchestra for all events, and the Little Symphony for the Children's Concert, August 23. Raymond Page, 14-year old violin prodigy of Atlanta, was soloist for the Children's Concert.

## Maddy Hails "Liberty Day" at Natl. Music Camp—Kids Freed from Caesar!

**Interlochen, Mich.**—June 23 will be known as "Liberty Day" hereafter at the National Music Camp, Dr. Joseph E. Maddy, the camp's founder and director said recently.

That was the date the United States Supreme court upheld the constitutionality of the Lea act, intended to limit the power of James C. Petrillo, head of the AFL American Federation of Musicians.

Dr. Maddy, expelled from the union after a long battle with Petrillo during which camp musicians were denied the right to broadcast on national networks, hopes the new law will enable the students to return to the air.

## Teen-Age Musicians Win Interlochen Scholarships

**Interlochen, Mich.**—Two students from the East and one from the Midwest were awarded the three partial scholarships given annually by the National Federation of Music Clubs to the National Music Camp at Interlochen. Selected by Mrs. Russell C. Hussey, of Ann Arbor, the Federation's Chairman of Interlochen scholarships, and Dr. James E. Maddy, director of the camp, from a large number of applicants on the basis of scholarship and all-around aptitudes, these scholarship winners were 13-year-old Mary Ruth Brown of New York City, pianist, a student at the High School of Music and Art; Arthur Alan Olsen, 14, also a pianist, of Minneapolis, currently a student at Minnehaha Academy; and James W. Davis, 16-year-old trumpeter, of Philadelphia, who is a pupil of Harold W. Rehrig of the Philadelphia Orchestra and a member of the Orchestra at the Central High School.

In addition to awarding partial scholarships to the three the Federation made a grant from the Anne M. Gannett fund towards the expenses of Donna Jane Clanin, flutist, of Bakersfield, California, already a scholarship winner, who is 16 years old.

All four students were reported as having made excellent progress at the camp.

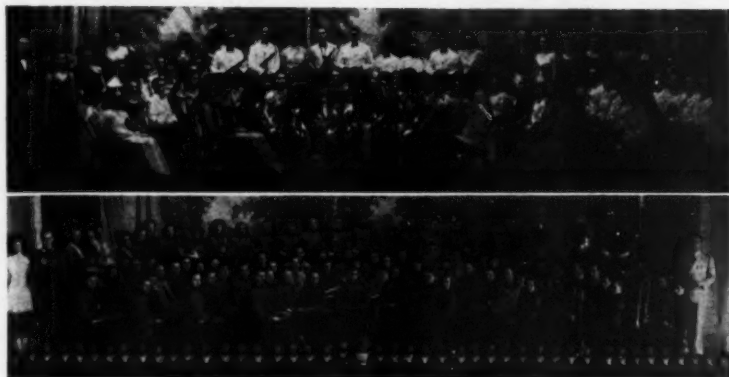
## Two Bands and an Orchestra Participate in Cedar City, Utah Concert



Topping off a successful musical year, the instrumental groups of Cedar City, Utah, massed for a concert last spring under the baton of Director A. B. Larson. The combined ensemble numbered 160 students, representing the high school band and orchestra and the junior high band. A large and enthusiastic audience acclaimed the numbers by the individual units and the complete ensemble.



## Missourians Feature Own School Song on Program



National Music Week rates a large-scale observance by the music department of the Neosho, Mo., high school. Shown above are the band and orchestra which appeared under the baton of Director Loren R. Williams in the gala concert during Music Week last May as a climax to an outstanding year. 350 students took part.

### Neosho Celebrates Music Week in High Style

Neosho, Mo.—Climaxing a full year of much activity was the National Music Week concert given by the various organizations of Neosho's High School Music Department under the direction of Loren Williams. The Neosho Music Club plans a busy week of music activity each year in connection with the observance of National Music Week and one night of the week is taken for a concert by the high school music department.

This past year practically every student enrolled in any of the music organizations took part on the program. The concert was given in Neosho's Municipal Auditorium and taking part were the Concert Band, Orchestra, Junior High School Band, Grade Band and High School Mixed chorus. Over three hundred and fifty students took part in this gala affair under the direction of Mr. Williams. Because of the large number participating, the entire main floor and stage of the auditorium were used for seating the organizations, leaving the balcony for those attending.

The program included groups of numbers by each organization. A special feature was the combining of all bands on a group of numbers.

As a finale to the evening program the entire 350 students presenting the band-orchestra-choral arrangement of Berg's "Pledge Of Allegiance" and Peter Wilhousky's arrangement of "The Battle Hymn of The Republic."

Those who attended the program declared it to be the finest that has ever been presented by the music department, and many fine ones have been presented in the past. Mr. Williams has been in charge of the music department for the past fifteen years and for years similar programs have been given, but this time, Neosho people say, the students and director outdid themselves.

The music department had a busy year including sub-district, district, and

national contest activities, a series of four Sunday afternoon concerts, and the regular routine of appearances of organizations and soloists before the various civic groups and public activities. In addition to these, there were the various school and athletic events for which music is always furnished.

One of the high-lights of the past year was the publishing of the school song "The Black and the Gold". This original school song was composed by two students of Neosho High School. The various arrangements were made by Mr. Williams, and this year the Student Council sponsored the publishing of the piano-vocal arrangement of the number. The music department is especially proud of this number as it is really a product of the department, having been composed by music students, arranged by the director and presented to the students and community for the first time by the different music organizations.

## TEXAS HIGH SCHOOL BAND MARKS 39th YEAR UNDER FOUNDER "DOC" WITTE

Tyler, Texas.—The Tyler High School Band, one of the oldest in existence, recently passed another milestone—its thirty-ninth anniversary.

Its early members scattered to the four corners of the earth, the band today still is under the tutelage of the original organizer, J. F. (Doc) Witte, who has spent most of his sixty-three years wielding a baton. He has taught two generations of East Texans, numbering well into the thousands.

The dapper, white-haired bandsman, as peppy as a teen-ager, has charge of both the high school band, numbering seventy players, and the municipal band, composed of about fifty. His schedule calls for regular public concerts and frequent appearances at civic celebrations throughout the area.

### PLAYED WITH SOUSA

A former member of Al G. Fields' minstrel troupe, Doc Witte has been a professional musician and entertainer since 1904. He has played with John Philip Sousa's famous band and with such other notables as the late Herbert C. Clark and Pat Conway. His road tours have taken him to nearly every state in the union.

He has taught music to youngsters in a dozen or more east Texas cities and towns.

Many prominent names are included in Witte's list of former pupils. Among them is the late Sen. Morris Sheppard of Arkansas, who, according to the bandmaster, was "a mighty fine cornet player." The two helped to organize Woodman of the World Band in Texarkana about forty years ago.

Another famous pupil was Galloway Calhoun of Tyler, nationally prominent as a Masonic leader. Calhoun helped Witte organize an East Texas military band during World War I.

In World War II, ninety of Witte's former pupils saw military service. Six were killed in action. A large service flag hangs at one end of the practice hall in memory of "his boys."

## Minnesota Band Is Pride of World's Turkey Capital



More than 100,000 persons heard the high school band of Worthington, Minn., in concert and parade performances last year, reports Director Gerald Niemeyer. Located in "The Turkey Capital of the World", the Worthington Band is on hand for all civic events, including the local King Turkey Day parade. The band won twelve A ratings in contests last year, and is out to better their record this year.

## INSTRUMENT COLLECTION DATES TO 3,000 B. C. !

*Brookings, S. D.*—Professor Arne B. Larson, who heads the music department at the Brookings High School, is an antique collector whose hobby parallels his career. His collection of 550 antique musical instruments contains many rare and interesting items, some of which range back to 3000 B. C.



Prof. Larson

The Brookings director, whose music groups have achieved a record of consistent success in state and district contests and festivals, has also completed a great deal of research in several fields and has written a 250-page history of the clarinet. He is a versatile instrumentalist himself, playing all band and orchestra instruments.

A graduate of the Minneapolis College of Music and Northwestern University, Prof. Larson holds master's degrees from both institutions. He taught for twelve years in Minnesota schools before coming to his present post, which he has held for five years.

## Florida College Offers Scholarships in Strings

*Lakeland, Fla.*—Several scholarships for string orchestra players are being offered this year by Florida Southern College, which is now building one of the best symphony orchestras in the entire South.

Florida Southern is a progressive, highly-accredited co-educational college, located in the beautiful city of Lakeland, right in the middle of the State of Florida.

Each of these scholarships amounts to \$200 for the first year, approximately half of the tuition fee, and may be had by competent string-players who wish to major either in music or in any other

field of study. The current year begins on October 1st. For full information write to Professor Samuel Griffiths, Florida Southern College, Lakeland, Florida. It's not too late!

## Teamwork Pays Off for Montana Junior High Band



Cooperation and teamwork are the basis of the success of the Gibson Junior High School Band of Great Falls, Montana, says Principal Sid D. Bachelder. Under the able direction of Dennis Rovero, the band has won praise for their skilled performance at many community functions, including the state Lions Convention.

## Texans Front Their Band With Beauty



The attractive majorette group which fronts the 90-piece band of New Braunfels, Texas, high school was formed last year by Director Kase to add frosting to football band formations. The group's popularity has made it a permanent fixture.

## Majorettes Liked by Band Fans—So They'll Stay!

*New Braunfels, Texas*—A flashy majorette group composed of eight Texas beauties made their debut before the New Braunfels High School Band during the football season last year, and, according to Director Victor Kase, their high-stepping presence provided such sparkling window-dressing that the girls have become a permanent fixture of the music groups.

Mr. Kase has inaugurated many successful features during his years as director of the New Braunfels Music Department, working to improve his orchestral groups as well as providing a snappy, well-instrumented band for athletic appearances. His units are consistent contest-winners.

Near the end of last year, New Braunfels journeyed to the Stock Show Parade at Houston, where the bandmen received the blue ribbon of approval from the judges who rated the band one of the finest of the forty-eight Texas organizations competing.

# Potpourri

By John Harpham

## A Fanfare for the Folks

A lot of interesting sidelights turned up in the survey the SM conducted this summer in regard to band finances, not all of which could be included in the article up front. One fact that was underlined in red in questionnaires from everywhere was that the Band Parents Club, Band Boosters, or whatever you may call them, are doing a consistently outstanding job in helping bands over the rough spots.

This revelation will surprise no one who has been connected with school bands for any length of time, but it sometimes gives you a glow when your private opinions turn into tangible statistics. Where they are organized, parents clubs work major miracles in backing up the band with the necessary moolah. Where they are not organized, individual parents go right on working minor miracles by producing coins and currency out of thin air to keep their youngsters supplied with all the miscellany a musician needs.

Walter Olsen, director at Fremont, Nebraska, summed it up pretty well: "When they give a youngster a start in music, parents have a stake in education over and above that of their taxes . . . The fact that parents are willing to make this additional investment in music should be important to directors and administrators alike . . ."

In view of the above, it is strange, but true, that there are some schools where the administration has opposed the voluntary organization of parents clubs. If your school is one of these, see to it that your superintendent gets a chance to read the article on band finances in this issue.

## HE WHO DANCES . . .

Another eye-opening statistic from the survey was the number of music departments who rely heavily on the school dance band as an important source of revenue.

Apparently more and more directors are finding that there's gold in 4/4 time, and, so long as the swingsters steer clear of the union's province, dance bands will probably capitalize on their popular appeal more and more to the benefit of the department as a whole.

## PICTURIZE YOUR MUSIC

Amateur photographers can have a picnic with any musical group. Moods, expression, concentration, action—all are prime ingredients of good pictures, and all exist in every band or orchestra performance. We often wonder why this dramatic side of instrumental music doesn't crop up more often in the photos we receive from students and directors. The extra time spent in creating an interesting and dramatic photo pays big dividends. Here's an illustration: yesterday, violinist Walter Loritz, whose picture appeared in our June issue, came in to tell us that, on the strength of that dynamic photo, he'd been offered a scholarship at a leading college. Now, get clicking!



## New Jersey Band Gets Bigger and Better Every Year



The fast-growing band of the Passaic Valley High School of Little Falls, N. J., has more than tripled its membership during its five years under the direction of Frank H. Groff. In the top photo the band is shown during its outstandingly successful concert last spring. Using a telephoto lens, the photographer caught the playing of "Stars and Stripes Forever" with Drum Major Arno Hohn on the podium and the majorettes in a flashy twirling routine in front. Overflow crowds forced a repeat performance of the concert. Below, the band is shown on parade last spring.

## Baton Wielders Are Tops at Kansas Summer Camp



Above are the band and orchestra groups of the 12th annual music camp held this summer at Kansas State Teachers College at Emporia. The band (upper photo) was directed during the first week of camp by Glenn Cliff Bainum, director of band at Northwestern University, while the orchestra was under the direction of Guy Fraser Harrison of Rochester, N. Y. Dr. Orville J. Borchers is director of the camp.



## COL. BRONSON, ARMY MUSIC CHIEF, RETIRES

Col. Howard C. Bronson, chief of the music branch, special services, war department, has been retired from active duty, thus bringing to a close a long and colorful military career which began in 1907, when he was the youngest member of the 4th infantry band South Dakota national guard. Entering the navy in 1909 as a bandsman, he soon became the navy's youngest assistant bandmaster.

During World War I he served as leader of the 51st Field Artillery band with the rank of lieutenant. Returning to civilian pursuits, he conducted the well-known Aberdeen, S. D., municipal band.

After several years as a principal clarinetist of the Sousa band, he resigned in 1929 to accept the leadership of the nation's finest industrial-military bands, the Kable Brothers-129th Infantry band of Mt. Morris, Ill.

### ACCOMPANIES REGIMENT

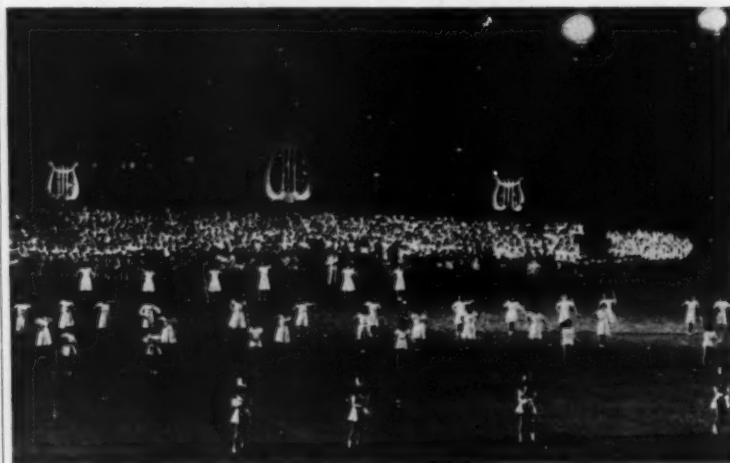
In March, 1941, Capt. Bronson accompanied his regiment and band to Camp Forrest, Tenn. In June of that year, he was ordered to the war department, Washington, D. C., to assume the duties of the first adviser on music matters the army ever had. His knowledge of band matters, and his appreciation of the value of music as an important factor in maintaining morale, prompted him to initiate what eventually was recognized as the army music program.

A tour of the Pacific war theatre in 1943 by Col. Bronson, on which he was accompanied by Dr. Edwin Franko Goldman, convinced both men that the band of the army should have a definite organizational status, similar in character to the medical corps. This has not yet been achieved.

### DISABILITY FORCES RETIREMENT

Some time after returning from his tour of inspection in the Pacific, a routine check-up disclosed that Col. Bronson was suffering from physical disabilities, incurred in line of duty. His retirement, with the rank of full colonel, was ordered by the adjutant general and surgeon gen-

## 1200 Georgia Students in 1st Music Festival



Drum majorettes of Columbus, Ga., perform a colorful routine in the city's first music festival held last May. The entire school system and several community organizations cooperated in presenting the event, which included a 155-piece band.

eral of the army. He is the highest ranking officer the United States army has ever had whose duties consisted solely of music.

While the medical advice necessitates his slowing down his activities, he said he intends to continue in his campaign for better bands, "both in and out of the service."

During the 13th annual convention of the American Bandmasters' association, held in Elkhart, Ind., June 13-15, Col. Bronson was elected vice president for the ensuing year.

Colonel Bronson with his wife and daughter now reside in their home, recently completed on Drum Bay Farm, Machodoo River, near Hague, Va.

Columbus, Georgia—This city has inaugurated the first of a series of spring music festivals under the direction of the Music Department.

The first music festival was presented on the evening of May 2, to a crowd of eight thousand spectators who gathered in Memorial Stadium to hear more than twelve hundred students play and sing in the combined elementary and high school choirs, and an all-city band composed of one hundred fifty-five students from two high schools and the junior high school.

The white-robed choirs were seated on tiered risers, banked by evergreens and topped by three sparkling lyres. The bands, seated in front, were colorful in the uniforms of three different schools. Drum majorettes and R. O. T. C. crack drill squads added movement to the impressive tableau. The band numbers were the "Bell's of St. Mary's", "Rhapsody in Blue", and "United Nation's March".

The festival was under the general chairmanship of Miss Ruth Schuessler, elementary school choral director. Members of the Columbus music faculty, who made up the executive committee, were John T. Lee, J. Earl Baker, Robert M. Barr, Miss Ruth Richardson and Miss Mary R. LeBow.

This huge project involved the close cooperation of the entire public school system and many leading community organizations. Staging, lighting, decoration, and publicity committees were drawn from faculty members outside the Music Department. Eleven elementary school choral club teachers took an active part in preparing the singers. The Parent-Teachers Association provided choir robes, the Public Health Department furnished nurses and equipment, the Optimist Club helped provide transportation, local newspapers, radio stations, police and traffic departments—all contributed to the success of the event.

## Terre Haute, Ind., Schools Present "One World" Fete



"One World Through Music" was the theme of the huge festival presented by the four high schools of Terre Haute, Ind., during Music Week last year. Vocal and instrumental groups combined to give a memorable program under the chairmanship of Malcolm C. Scott, music director at Gerstmeyer High School. Other directors whose organizations took part were Miss Nelle Duncan, vocal, and Stanford Gilley, instrumental, of Garfield; Mrs. Hazel Kelso, vocal, and Ralph Miller, instrumental, of Laboratory; and Mrs. Mabel Phillips, and James Vanlaningham, of Wiley High School.



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**How to Play the Drums**

**Percussion, for Band and Orchestra**

By **Dr. John Paul Jones**

Director, Department of Music  
 Northeastern State College,  
 Tahlequah, Oklahoma

Here we are at the start of another school year. The least we can do is to resolve to have a better percussion section than ever before and, I am sure, a better section than any of our neighboring towns have.

There are several factors which contribute to the above goal not the least of which is personal ability. Your director will have plenty to say on attaining this ability through much practice but I would like to put it another way. Let me ask you if you have the ability to want to play in the percussion section. You know a fellow has got to want to do a thing before he can really put his heart in his work and make a success of it. I know of no other part of band or orchestra work which requires more of this want-to-do than does the percussion section and, believe me, there should be no place in any percussion section for the lazy boy or girl. In concert work the drummer sometimes gets to rest but not so in the fall during the marching season.

During the marching period—through the football season—the drummer works constantly whether the band is playing or not. I often wonder just how many times the drummer hits the drum during a parade or football marching stunt. It would probably run into the unbelievable thousands of strokes.

Now with all this amount of work and with the typical American manner of doing it in the easiest way, better get help to the basic rudiments for your hands, wrists and arms will be a little stiff after working all summer if you have not kept up your music. Start slowly with single strokes. Try some exercises from the book "Stick Control" as there is nothing better for limbering up the arm and hand muscles. If it is street beats you need, check on "The Drummer on Parade" for here you will find a variety of new and serviceable street beats. If you have neither of these books in your own drum library, devise your own limbering up exercises by doing some of the single and double sticking rudiments—the good old paradiddle will serve well. If you need some new street beats why not write one of your own and there is no law against the use of the cymbals and bass drum having a good part in the street beats, too.

Now another important factor in having a good percussion section is the equipment itself. In the first place drums of proper size should be used. Thin, orchestra type, drums are never in place in a marching band. In a concert band yes, but not where power and depth of tone are necessary. If possible do not try to use a combination drum. There is no drum made which will adequately serve as a street drum and as a concert drum. The requirements are entirely different and while the street drum may be used in concert at certain times, certainly it

was built for outdoor use where loudness must prevail.

Size is not everything, however. The right size drum without proper equipment and adjustment is worse than no drum at all. This is the time of year when good snare and head adjustment really count. Provide yourself with good quality gut snares for the street drum. See that all moving parts on the drum are clean and well greased. After removing or loosening the rods inspect the head thoroughly for flaws, small cuts or tears and for uneven tensioning. Repair or replace the head at once—do not wait until an important game only to find a broken head too late to do anything about it. If the head has been drawn until there is no more "stretch" left in it then it should be taken from the hoops, soaked, and re-set. Some slack may be taken up by merely loosening the rods and dampening the head with a wet cloth or sponge.

One other factor which enters at this time of the year—that of slinging the drum. If you will observe the many marching bands you see this Fall you will see all kinds of drum slinging from close up under the arm to 'way down around the knees. In this regard I would like to leave this thought: let the drum be slung so that you have perfect freedom of the legs in marching and of the arms in playing. To do this will require neither that the drum ride low on the leg nor high over the waist. Carry the drum at such a height that the wrists will not have to be turned upward when you hit the drum—probably using the level which comes normally when playing in standing concert position with the drum riding the leg just enough to carry it along smoothly with the movement and sway of the body. Never be an exhibitionist in carrying the snare drum. May I suggest that you call attention to yourself through competent playing rather than freak drum slinging.

I have had several letters during the Summer from drummers who are interested in writing for the drum. Next issue will see the results of this writing and I hope to present it in two ways—the solo as written by the drummer so that you may see what other school drummers are doing, and by writing several measures and asking for your criticisms and suggestions. I hope this will do some good and help keep us drum-minded.

The Summer has gone all too soon and we are hardly ready for the Fall college term after teaching all year, through the Summer session and then a three weeks music camp held on the campus. This just about takes up the twelve months but I hope you have had as happy and prosperous Summer as I have had. Let me hear from you and do not forget to enclose those drum solos or street beats so they may be published.

## Let Me Answer Your Flute Questions

Send them to Rex Elton Fair, Department of Music  
University of Colorado, Boulder, Colorado

### GREETINGS

Greetings to all my good friends of the School Musician. I'm hoping that each has enjoyed a pleasant and profitable vacation.

### LECTURES

It was my good fortune and pleasure to give many Lecture-Recitals at various Colleges and Universities this summer. Many of them were before groups of Music Supervisors. You fellows are doing a grand job, and if ever your columnist can be of any special service to you, you have but to make the request, and it will be his pleasure to cooperate with you in any way possible so far as ability will permit. The following is a condensed form of "Lecture Contents" during our little tour of this summer:

### THE FLUTE by Rex Elton Fair

**First of All:** Be sure to avoid encouraging anyone who has an "Under Shod" bite, or abnormally thick lips, to play the flute. Such students can play any other wood-wind instrument with no (or at least with little) handicap.

#### First lesson for the Beginner:

Teach him to read the notes, accurately and rapidly.

First tones to be produced on the head-joint.

Assemble flute and let student produce tone on open C sharp, keys not to be used.

Next: Show him how to hold the flute, fingering B, middle line. Follow with A and G. Now show fingering for C. He may now play C-B-A-G, then G-A-B-C.

From here on we recommend the use of the Rex Elton Fair Flute Method, Book I, and suggest that you start on page 12 and "follow through" just as the studies occur. When starting with this method, make sure that the student can read the very simple fingering chart in the back of the book. Constant reference will not be necessary, as the fingering is marked for each new note as it is introduced.

Be sure that the student develops no bad habits in fingering. Such habits (as you all well know) are most difficult to break.

The most dominant in this regard is the fingering of low and middle E, F sharp, middle and high D, and G sharp in altissimo. Be sure that the student keeps the D sharp key (four right) down (open) on all tones except of course, the low C, C $\sharp$ , low and middle D, and the high B and C. Overlooking this, is the most common fault of flutists. It will be to this advantage in fingering, intonation and tone quality, to keep this key OPEN, just as advised above.

### TONGUING

In most instances the natural (and mechanically correct) form of tonguing is to let the tongue close and open the orifice of the lips. Make sure that the

tongue does not strike with too much force, and never to the extent that the tongue protrudes. However, in the extreme low register this tonguing is not practical, and that, for the reason that a smiling position of the lips must be assumed in order to produce a full round beautiful tone. It is unnatural to tongue in this fashion with a smile on the lips, and even if it were possible, the disturbance to the lips by being touched with the tongue has a decided tendency towards destroying the tone. So from about low A flat on down to the low C, we must use an attacking syllable as "De" just as used in the word deck.

Even though we have advised that the student go from one page to the next in the R. E. F. method, it is, of course, well to seek diversion to be exercised "between the pages". For this very purpose we have written several solos with piano accompaniment. These numbers are interesting, and of such musical form that they may be used as program numbers, even by professional flutists. Here they are:

Minuetto in Old Style (Pages 62-3)  
Method Book I—Rex Elton Fair.

The Woods Serenade—Rex Elton Fair.  
Valse di Enore (Pages 36-7) Method Book II—Rex Elton Fair.

Menuet No. 2—Rex Elton Fair.

Bouree—Rex Elton Fair.

Tarantella—Rex Elton Fair.

Then there is a book of "51 Masterpieces for Flute and Piano". This is published by the Belwin Co., New York. The accompaniments are very simply arranged so that anyone with the slightest knowledge of the piano can play them. Rather badly done in spots but for the most part, very acceptable, in that it makes it possible for the young student to enjoy playing with the piano, and to be associated with Mommy, Daddy, Brother, or Sister in his musical ambitions.

Duos Progressifs—Terschak Op. 70.

Studies in Canon Form. (Two Flutes)—H. Saro.

Above published by Cundy-Bettoney Co. and Studies Book I, Koehler.

Now that we have come this far, may be we are in line for

### LONG TONES

Such practice should be done in Crescendo and Diminuendo effect. This is accomplished best by starting the tone with the teeth held as closely together as is possible. As the tone becomes louder and louder, let the teeth be separated. Then starting the Diminuendo, this action is reversed. To many, it would seem that the position of the teeth would have little to do with making a difference between a tone in fortissimo and one in pianissimo. So far as actual physical change is concerned, this assumption is nearly correct. However, there is this to be remembered. Tone production is a sensational something that is difficult to explain. The attempt to widen the space between the teeth has the direct effect of opening the



• Mr. Fair

orifice formed by the lips, and to reverse this action has the effect of closing it.

Good and correct embouchure performance requires much time and painstaking application, but we must keep in mind that the variation in tone quantity and quality depends (to great extent) on the size of the opening between the lips. For tone in pianissimo effect keep the opening small, and as the crescendo is made, enlarge the opening. Reverse this action on the diminuendo.

### DOUBLE AND TRIPLE TONGUING

This tonguing should not be indulged in until the student can play all Major and Minor scales, the major, minor, diminished and dominant seventh arpeggios, with all the rapidity possible with the single tonguing. When this has been accomplished, let him play very slowly, any given major scale, or parts thereof, playing each note four times. At the beginning of this study, the first few measures should be done in single tonguing, just as evenly as possible, with a good tone throughout. Then let the student try to imitate this with the double tonguing. Be sure to keep within the middle register at the beginning, and let the syllables be "too" "Ku". Avoid touching the lips with the tongue in all double and triple tonguing.

In double and triple tonguing in the extreme low register, the "TOO" "Ku" must be avoided for the same reason as explained in our suggestions for single tonguing. Here again, we must use the "De" for the first syllable and then "Ge" (as in Get) for the second syllable. Quite naturally then, the triple syllables would consist of "De" "Ge" "De". That there are many fine flutists who do NOT follow these rules completely, we know, but here we must adhere to a kind of a general rule that will apply to most cases.

From here on, we should suggest that you delve into the pages of the Rex Elton Fair Flute Method Book II. Double and triple tonguing studies will be found on pages 23-24, and 32-33 of this work.

The first statement in this book reads as follows:

In using this method please keep in mind that it has been especially written as a foundation to playing the various standard solos, and band and orchestral parts. It is recommended that other

studies, solos and first flute parts of various band and orchestral works be studied between the pages of this book.

That all Major flute students should be able to play most proficiently, all the major and various minor scales, the major, minor, diminished, and dominant seventh arpeggios from memory, we, of course, agree. This book goes into detail, but in a simple and easily understood manner, as regarding the chords (arpeggios) and various scales. It explains just why the dominant seventh chord is called the modulatory one, and encourages the flutist to familiarize himself with all such progressions. Pages 55 to 61 inclusive, care for all of this.

#### TRILLS

Probably next of importance come the trills. For teaching these, the same easily understood chart is used as in Book I. That is, the regular fingering for the principle note is used as a beginning, and then the trill is made by the finger enclosed by the circle. If this does not suffice, then the whole procedure is explained in easily understood terms. On pages 29-41-47 and 49, will be found trill studies that are melodious and interesting. When these studies have been completed, then the student has been advised as how to make all the regular trills on the flute. For the purpose of consultation, there is to be found a complete chart on pages 63 and 64.

For those that are studying this method, we should advise the use of the following solos and studies.

Sonatas 1-6 (These may be had in book form)—Bach.

Sonatas 1-7 (These may be had in book form)—Handel.

Suite in B minor—Bach.

Concertos in D-G-C—Mozart.

Andante et Scherzo—Ganne.

Tone Poem (Very difficult)—Griffes.

Concerto (One of the most beautiful)—Chaminade.

Concerto (Not too difficult but very lovely)—Quanz.

Concerto Op. 69 (no finer music ever written for the flute)—Molique.

Via Crucis (Only unaccompanied number (Flute Solo) in the Competition—Festival Manual. Very difficult)—Fair.

Ghosts of the Pecosonica. (Descriptive, difficult)—Fair.

Pleasures of Pan. There are six books in this series, ranging from nine to fourteen numbers, most of them are original flute solos. The price is \$3.50 for each book, piano included, and are by far the best "buy" to be had. Published by Cundy-Bettoney, Boston.

Orchestral studies. Excerpts from various operas and symphonies. All publishing companies include these in their lists. You should have them. Flute duets by Kuhlau. These may be had from most any publishing concern and are the finest to be had. The beautiful counterpoint herein employed is not to be excelled.

All major, minor, diminished and dominant seventh arpeggios as outlined in the Rex Elton Fair Flute Method Book II, all major and minor scales to be included. Follow these with Koehler Books II and III.

Anderson Etudes Op. 30-33. The Flutist's Formulae by Barrere. 24 Caprices by Boehm. Andersen Etudes Op. 15-63. Six Divertissements Op. 68, Kark-Elert. 30 Caprices. If such attainment is reached to warrant it, then the Andersen Virtuoso Studies may be next in line.

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## I Teach the Solo Brass

By B. H. Walker  
Chattanooga, Tennessee

### LET'S GET ACQUAINTED

I sincerely appreciate the invitation to edit this column devoted to the problems connected with the study, playing and teaching of trombone, baritone, cornet and trumpet. During the last seventeen years, trombone and baritone have been my performing majors, but the research, study and teaching of cornet, trumpet and other brass instruments have also occupied a large portion of my professional time.

Brass players and teachers, let's get acquainted, let's be friends. It is my sincere desire to be of service to you to the limit of my ability. What are your problems?

This is September—time to say goodbye to vacation trips, tennis courts, swimming pools and fishing holes—time to begin practice on your instrument for developing that neglected embouchure. It is the belief of this columnist that, for the instrumentalist, the slogan "practice makes perfect" should be changed to "correct practice makes perfect." It is not the amount of practice and the manner of practice that counts. To go a step further, we might truthfully say *incorrect practice makes poor players* rather than perfect players.

Will you be so kind as to consider a few brief suggestions which your columnist believes will accomplish results with each hour of practice? Detailed explanations of each phase of study will be left for future issues, if and when your special brass problems request them.

**Goal**—Practice for developing correct playing habits and for playing improvement, and not for fooling yourself trying to satisfy your conscience by holding your instrument and blowing while your mind wanders and your eyes watch the clock hands.

**Posture**—Select a cool, quiet place and sit in a straight back chair which will allow erect posture for freedom in diaphragm breathing. Never use a rocking chair. Sit erect with both feet flat on the floor for appearance as well as more playing freedom.

**Position of instrument**—Support your instrument completely with the left hand, leaving the right hand free to manipulate the slide or valves. Keep the angle of the trombone, trumpet or cornet straight out at all times, never slanting down toward the floor. Nothing detracts more from the appearance of a trombone or cornet section than to see some of the instruments angled toward the floor while others are straight out. Your slide might hang in a crack in the floor, who knows? In case you are undershot in embouchure, you may find it easier to hold the instrument straight out by slightly tilting your head backwards or, in case you are greatly undershot, you may have your mouthpiece bent upwards slightly by a skilled repairman and thereby make a straight angle of your instrument possible without tilting the head backwards.

**Position of mouthpiece on lips**—For average lips and even teeth, I suggest placing the mouthpiece in exact center of



Meet Mr. B. H. Walker, the celebrated trombonist and music educator who will render invaluable assistance to players of all brass instruments through his monthly column in the SM which starts in this issue.

lips and about half on upper lip and half on lower lip, which actually becomes approximately one-third on upper lip and two-thirds on the lower lip when the lower lip is pressed close to the upper lip by movement of the chin just before the actual tone is produced. The position of the mouthpiece and its placement will vary greatly with different individuals depending on differences in teeth, thickness of lips and other embouchure differences. There is no set rule except for each individual to experiment with the aid of nature and the observation of a competent instructor until he finds placement and position which promotes best quality of tone and response for all registers of his instrument.

**Attack and release of tone**—The vibration of the lips starts the tone through use of tongue acting as a valve to expel the breath supplied from the support of the diaphragm. The position in the placement of the tongue for the attack varies, depending upon the register of the tone to be produced. For the attack of middle register tones (example—second line *g*, treble clef, for cornet or fourth line *f*, bass clef, for trombone or baritone) the tongue is placed to tip of upper teeth while for lower tones it is placed to tip of upper lips or even out between lips for extreme low notes.

For attack of higher tones, the tongue touches higher on the teeth and even as high as upper gums and roof of mouth for extreme high notes, depending on kind of articulation desired by the individual or his instructor. The release of the tone should always come as a result of stopping the breath and should never be stopped with the tongue except possibly as related to legato tonguing which will be discussed later. Relaxing the tongue action increases its speed.

**Correct spacing of the tones**—Except in legato tonguing, there should be a small spacing between each note. For example, half notes should be played two counts minus about one-eighth rest as a spacing or one and one-half counts followed by

### Watch for These Features

#### In Coming Issues of The SCHOOL MUSICIAN

The Army Air Corps Band, one of the nation's top instrumental organizations, has enlisted en masse to serve SCHOOL MUSICIAN readers through a regular monthly feature, conducted by Major George S. Howard. To you, as a student or director, this brand-new idea offers the invaluable opportunity of taking your problems direct to outstanding musicians from every field.

Behind the scenes with the Number One Football Band—an exclusive feature coming soon, which will give you an interesting close-up picture of the complex organization of the country's premier gridiron band, the University of Illinois Marching Band. Pictures and diagrams enhance the story.

Can your band play the National Anthem correctly? Probably not. No other number in band repertoire generates such interpretive confusion as "The Star Spangled Banner." In an early issue Leonard Falcone, Michigan State College director, settles the arguments with an authoritative article on the RIGHT way to play the grand old anthem.



an eighth rest. Quarter notes should be played about three-fourths of a count with the remaining fourth count as a space or rest, etc.

**Endurance and range**—Endurance and range on brass instruments depends chiefly on your development of breath control and the development in use of the muscles of lips, cheeks, face and throat, which comprise the embouchure. Control of the muscles of the lips and face are very important. This control may best be developed through daily routined practice in lip calisthenics, in study of lip slurs played from memory while you observe the movement of your facial muscles in a mirror. The lips and cheeks should show movement of muscular contraction for higher tones and relaxation for lower tones. For the beginning brass student, diatonic slurs are recommended at first for a few weeks. For average elementary student, the slur of intervals of a third as found in any good method is best until he gains sufficient control for the octave slur. For the advanced player, the octave slur beginning with low C on cornet or low B $\flat$  on trombone or baritone, ascending chromatically as high as can be reached with ease, with very little pressure on the mouthpiece and without playing any slur louder than pp.

One important point for the brass student of any degree of proficiency to remember is that each month the student should try to increase his range of lip slurs at least one chromatic half-step higher and lower. In this way, at the end of a year there will be much a wider range in playing control.

Another pointer in embouchure development is study of long sustained "whisper tones" (soft tones) beginning on low C for cornets and low B $\flat$  for trombones and sustaining each tone for at least 15 seconds as softly as you can make it sound, up diatonically for one octave. Then start chromatically sustaining one-half tone higher than the octave tone and one chromatic tone lower than the starting tone, back to the next higher chromatic tone above and back to the next chromatic tone below. In this way the lips do not tire readily because they are being contracted for the high tone, but relaxed with the alternating lower tone. When the lips tire, stop, rest for a few seconds, rub your cheeks and lips with your hand to get the blood circulating, then resume the practice.

Five to ten minutes daily should be devoted to "sustained whisper" practice and five to ten minutes to the soft lip calisthenics based on a total average suggested routine of about two thirty minute practice periods per day. The remainder of the two periods may be spent in sight reading, solo playing, etc., to suit the individual need. This routine is sure to improve your embouchure and endurance if practiced regularly and mixed with short periods of rest.

I would like to invite you brass players and teachers to write me about your problems concerning breathing, breath control, embouchure, staccato or legato tonguing, triple or double tonguing, playing of high tones, low tones, cadenzas, solo playing, phrasing, note problems, technique, fingerings, positions or any other problems of your interest. I shall do my best to help you, and if I cannot answer your questions, I will tell you so. Bass and E $\flat$  Alto players, your problems will be covered also.

See you in October.



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## Strings

### "The Strength of the Orchestra"

By Elizabeth A. H. Green

Music Education Department, Burton Tower,  
University of Michigan, Ann Arbor, Mich.

As September begins to show upon our calendar, we suddenly become very column-conscious. Somehow, all the things we had in mind for this "opening session" seem odd, and out of place, for this initial "call to order." And, somehow, the wonderful rush of events of the summer seems to be clamoring for a voice in affairs.

First, may I say that again the string situation seems to have taken a step ahead. I have heard of orchestras starting here and there where previously the string-players had been excluded from the schools. So that much is encouraging. May I also remind you that there are just as many youngsters in the world who WANT to play strings as any other of the families of instruments, and that where there is no undue pressure or "propaganda" brought to bear in favor of the winds, the strings will always hold their own. (Yes. You do not have to shout—I know it is strong language.)

Secondly, the American String Teachers Association is gradually taking root. Headed by progressive string teachers, who are willing to work like demons to keep orchestras alive, the Association is beginning to pull its weight.

Thirdly, the string sections in the University orchestra are so fine this summer that one feels a professional character to all that they do. There are certainly string teachers being turned out.

Fourthly, I have had many more calls

for string teachers this spring and summer. One college wants a cello and bass teacher; another wants a string major who can conduct the orchestra; the field is definitely not overcrowded on the top level. There is plenty of chance to move ahead in the teaching of strings at the present time.

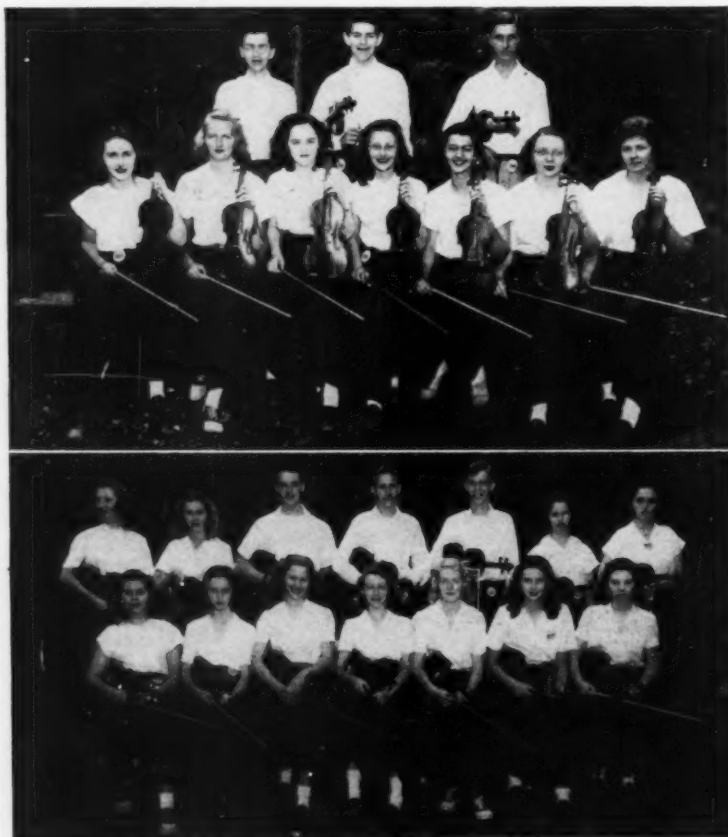
Fifthly, and last, the string sections of the All-State Orchestra (a special two-weeks clinic sponsored by the University of Michigan at the National Music Camp)

this column,—may I say that you were one of the finest groups of students it has ever been my privilege to conduct. Courteous attention at rehearsals, a superior mentality as a group, and a spirit to achieve musically, made you into an experience for the conductor which will never be forgotten. Blessings on you!

Now, if I were again a student in school and starting out on a year's work, I think I might be inclined at this time to set up a few goals for this year's achievement.

First, I would not let another year go by but that I acquired a first-hand knowledge of the baton beats, their direction, and how to execute them myself. I really cannot see how you think you can match your music to the conductor's beat if you do not know which direction the beat is moving for the particular beat you should be playing.

Next, I would insist that my director explain to our musical organization just how to recognize a two-part song-form and a three-part song-form. Also, what the ear-marks of the Rondo form are in its simplest analysis, and what the various



Fortunate fiddlers at Interlochen who were chosen for the violin sections of the All-State Orchestra had the opportunity of playing under the sparkling baton of Miss Elizabeth Green. Above, in the upper photo, is the first violin section of the orchestra and below, the second violin section. Section principals are the students in the center of the back row in each picture. Miss Green's busy summer schedule included work on a new book on Orchestra Bowings for fall publication.

were far ahead of the sections in previous years. Every string section was well able to contribute its full quota to the whole. Tone quality was definitely superior, and intonation better than ever before.

(And while I am on the topic,—because so many of you All-Staters read

sections of a symphony are,—that is, the parts or divisions of the Sonata Form. They really are very simple and it is much more fun, musically, to know whether you are eating a box of strawberries or a cow's tail.

ATTENTION—STRINGS

Then, if I were a STRING PLAYER

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I would become very conscious of which direction my bow should move after a rest. You know, it is better to think and draw a conclusion, even if the conclusion is wrong, than not to think at all.

ATTENTION—WINDS!

And if I were a WIND PLAYER I would find an orchestra somewhere to play in even if I had to travel a distance to do so. I shall tell you why. Because in the orchestra I would be learning professional repertoire. I realize the band is fun,—but the band repertoire is not a professional repertoire. Ever stop to think of that? Every big city capable of doing so, supports a fine symphony orchestra,—of truly professional calibre. There are no professional bands touring as these orchestras do. To get into the orchestra, one must know the repertoire,—at least the standard repertoire. So if I were a wind player I would find an orchestra to play in, too. I would remember that in this orchestra I am now a *soloist*, not just a member of a section. I would remember that the very recognizable color of my tone is the thing that gives the orchestra its fascinating and universal appeal. And I would begin to learn to balance that solo tone of mine against the strings in some orchestra so that I began to learn the "feel" of the thing myself.

And, when my part had long rests which it will have in orchestral music, I would begin to learn the sound of the score so that some day I might be able to conduct the piece if the chance ever came.

ATTENTION—EVERYBODY!

And then, if I were just anybody at all, in any way connected with a musical organization,—and I do mean from the

conductor on down to the triangle player or even the non-musician stage manager,—I would make three resolutions for the living of my life for the year. (And I guarantee you, that if you make these resolutions and try to live up to them you will know you really are ALIVE and not just existing, amoeba-like.)

The first resolution would be: LOOK AROUND! Open up the eyes and ears and see and hear what the other fellow is doing, what the organization sounds like, what the conductor is saying, (heavens, YES!) and what your own tone is sounding like. (By the way, did you ever really hear your own tone? Try

taking a listen to it.) Did you ever see your organization?

The second resolution would be: LOOK AHEAD! You know, the fellow who makes money in life is the fellow who has learned to do just this. When you come to a rest in the music don't just sit. Look ahead and see what is coming. More student-musicians miss the note after a rest, or play it poorer than any other note in the piece! And they have more time to get this note ready than any other! Does your mind think it has a vacation with pay every time the composer writes a rest in your part? The professional

(Please turn to page 33)

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## How to Play the French Horn

## Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.

8403 N. Johnswood Drive  
Portland 3, Oregon

What would a recording of just the horn section of a school band or orchestra reveal to you? Stop me if you've heard this one before: Musician says, "Did you hear the joke last night?" Director replies, "No, what was it?" Musician gives with, "You should have, it was the horn section!"

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A quartet of Mr. Cox's pupils waxes a recording of B flat horn materials. From left to right the girls are Marie Kluck, Ruby Flannery, Shirley-Ann Siebrasse and Dora Goecks. The horns, from left to right, are B flats, if you hadn't guessed.

A corny joke, perhaps, but very true. Everyone from composer, arranger, director, even to the player, makes a joke out of the horn section. Do you?

Recordings show that the instruments are not adequate, whether the section uses French Horns, Mellophones, or upright Altos. French Horns in F and E $\flat$  are not healthy, happy experiences commensurate in any way with the cornet or baritone except in the case of the "talented." Mellophones are not real musical instruments, and must be muscled into even fair intonation. Altos are simply utility articles. The normal instrument for the horn section is the B $\flat$  French Horn. It is musical, simpler to succeed upon than F or E $\flat$  models, and has the same pitch problem as any other valve brass in B $\flat$ , (and which can be more easily corrected than on any other valve brass instrument.) On recordings it sounds healthy; the player can "give" when even reasonable control has been attained on a B $\flat$  French Horn.

Recordings show that the horns' music parts convey little feeling of melodic ensemble, little jubilation or elation, and even of sincerity or sadness. Orchestration has stereotyped school (and even orchestra on false assumptions. The horns are not loud brasses; they are moderated, expressive, blending instruments. The players are not necessarily inferior musicians; they are potentially outstanding players, given the correct instrument and

Recordings are mirrors of technique, too. The bumpy slur that touches several intermediate tones can be compared without comment with one which slides nicely into place. The split attack can be compared with the clean attack. Open, tinny tone quality can be compared with covered, mellow quality, and stuffiness can be adjusted. What the horn section needs is just such a mirror; the director's word is not sufficient to achieve permanent endeavor and improvement.

Recordings, then, show us that the horn section is in an impossible situation. The wrong instruments, the wrong music, the wrong teaching materials. What can we do about them?

B $\flat$  French Horns are automatically found on double horns, but single B $\flat$  Horns are rarer. Manufacturers who once made such horns persuaded us that only professionals should use them. We fell for this line, and are we sorry now! Another way out is to send F and E $\flat$  single horns to repair concerns who are capable of cutting and rebending the tubing to B $\flat$  dimensions. All you need is three valves for school work.

Horn parts are your worry at present; but they can be a joyful responsibility. Once you purchase a score and set of parts, you can murder the orchestration to suit your horn section's abilities; cross-cueing, inserting, removing competition, calling for muted horn (trombone mutes will do), and soloing, are a few sugges-



tions. If you have B $\flat$  horns, write the parts in B $\flat$  (treble-baritone pitch) and you will notice that high notes will require many ledger lines above the staff, and every player loves to brag how many lines up his part goes. By the same token notes within the staff will not tire the lip, a handy guide for continuous horn playing.

Teaching materials need a complete break with established brass mechanism drills and etudes. Tone, and tone alone, must be concentrated upon at one time. Intonation, and intonation alone, at another time. Horn music must be heard, not seen, in the early experience of the student, that means imitation, rote, playing by ear, using records, playing, playing, playing, to express through tone and intonation the feeling for music. For some students a semester of this is reasonable, for others only a few weeks will establish tone and intonation habits. Eby's Scientific Method (Jacobs, publisher) is the only method that even scratches into the problem of tone establishment, and is adaptable for B $\flat$  horn instruction (see March 1947 horn column).

Recordings have made another development in refining horn sections made up of Mellophones or mixed French Horns and Mellophones. "Tone-Tuning" is a good name for the process of modifying first the mouthpiece and embouchure, the playing position, and finally the valve slides of the Mellophone. Interested?

This column's services will take on full-time aspects this year. Your every problem will be gone into in detail. The locating of B $\flat$  horns, the selecting of materials, the assistance of recordings, the conducting of clinics, whatever service you require to develop the horn section to its rightful place as a musically contributing section in the band and orchestra.

### Strings (Begins on page 30)

man is the one who gets ready beats ahead. The pupil is the one who gets ready after the beat for the note has fallen. Think ahead! A wonderful rule for living.

The third resolution would be: LOOK WITHIN! Imagination! Develop it. Use it for every tone you play. Imagine the sound of the pitch to come. Imagine the sound of the tone-quality you want. Imagine the balance. Imagine what the conductor is trying to convey in his beat, and definitely what the composer had in mind when he put the notes there in the first place.

Speaking of imagination,—you must know the story of the symphony flute player who expostulated sadly, "But, Maestro, I blow it in so beautifully and it comes out so horribly!"

And with all of the above in mind, I would proceed to practice and concentrate on my own individual techniques, taking the essence of each little technical trick I wanted to perfect and concentrating just on this bit itself until I found it had become easy,—which it will with enough of repetition, intelligently done.

I think with all this going on, I would be a far better musician by next June,—and life would certainly never have had, this year, a dull moment.

In answer to enquiries,—the new National Music Camp lists of Orchestra and Band Materials will be ready this fall and may be ordered from the office of said organization, State Street, Ann Arbor. As far as I know, there is no charge for either one of these lists.

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## How to Play the Clarinet

### The Clarinetists Column

Allan Hadley Bone

Duke University, Durham, North Carolina

Hello again. I hope your summer has  
been a most pleasant and profitable one.  
How about it? Did you get in some regu-  
lar practice during those vacation days  
when you were free from your school  
work? Did you attend summer instru-  
mental classes at your school or were you  
among the many who attended Music  
Clinics, or Camps away from home? To  
each one of you who got in several good  
weeks of music study this summer I con-  
gratulate you for SAVING rather than  
SPENDING your summer. If you are  
anything like the many students whom I  
met this summer at Clinics and Camps in  
Ohio, Illinois and Wisconsin you have had  
an invaluable experience which you have  
taken home with you and will apply and  
remember for a long time.

May I offer you who were away at a  
music camp or clinic one or two sugges-  
tions. You no doubt heard many sound  
words of advice from your teachers; you  
may even have learned some new ideas  
on dealing with the problems of your in-  
strument; you may have had the privi-  
lege of playing under some fine, inspiring  
conductors. NOW, the big question is:  
How are you going to make use of your  
fine experience and teaching as you come  
back home to play in your own Band or  
Orchestra?

First, don't get the 'big-head'. Don't  
think you have all the answers and are  
in a position to take it easy in your home  
organization. Remember how fine the  
best players you met this summer were.  
Strive to maintain their ideals and the  
ideals of your clinic or camp experience  
in your own home situation. Actually, you  
are in a position to be of the greatest help  
to your Director. How about going to him  
and discussing the ideas you picked up  
this summer. Let him know what you  
were working on in your private lessons;  
what the good points of your total experi-  
ence are. He will be interested in know-  
ing what rehearsal procedures were used,  
what music was played, what your weak  
points as a player were. You can gain  
much benefit from a careful discussion of  
your summer experience. Just remember  
one thing, your Director will appreciate  
your progress and your increased knowl-  
edge provided you remember that he too  
is a good musician and director. Perhaps  
his major instrument is not Clarinet, per-  
haps he has the problem of building his  
organization to the degree of excellence  
that was represented in the organization  
in which you played at the Clinic or Camp  
you attended. This is where you come in.  
Do all you can to help in the work which  
faces your director at home.

Second, with your summer clinic or  
camp experience you should be able to  
coach Clarinet Sectional rehearsals. You  
should have learned enough that you can  
assume the responsibility of teaching tone  
production, correct fingerings, intonation,  
to your fellow clarinetist. You should, in  
addition, be able to approach the rhyth-  
mical and technical problems of your band  
music in such a methodical manner of  
working that you can be of real assistance  
to your director. Again, the effectiveness

of your work with your fellow students  
and under your Director will be directly  
proportionate to your modesty and good  
sense. You have much that you can give  
your home music program this year. You  
also have a great deal yet to be learned.  
You can give much and you can learn  
much this coming year if you keep your  
head and evaluate your ability according  
to the highest standards of musical ideals.  
You will give little and learn less if you  
consider yourself better than anyone in  
your organization or if you say there is  
nothing more you can learn.

Check your hat size, if it has grown a  
little larger, stop and think.

#### MOUTHPIECES

Now to our first subject of discussion  
for this new school year. Mouthpieces.  
How is your mouthpiece? Have you ever  
had it checked over by a specialist? Are  
you thinking of changing to a different  
mouthpiece?

Here are a few comments which I have  
gathered together for your consideration.  
How about thinking them over and dis-  
cussing them with your Director?

1. A good mouthpiece—fitted, of course,  
with a good reed—will give a good tone to  
even the cheapest of clarinets. If you  
have a second grade clarinet you can im-  
prove your tone quality greatly by check-  
ing carefully to see that you have a first  
rate mouthpiece. With good mouthpiece  
and reed you have the working materials  
with which to develop a good embouchure  
(lip formation) and consequent fine tone.  
(First grade instruments are expensive  
due to their accuracy of INTONATION  
and their excellence of MECHANICAL  
CONSTRUCTION. They are only an in-  
direct aid to fine tone production—due  
to taper of tone holes, etc.) THE  
MOUTHPIECE MAKES THE TONE.

2. A change of mouthpiece will not  
alter existing intonation problems. The  
intonation is in the instrument itself—  
the barrel joint, the tone-hole placement.  
Don't count on a change of mouthpiece  
to change your intonation. (Likewise, a  
different facing will not be of any major  
help toward intonation alteration.) THE  
MOUTHPIECE DOES NOT MAKE IN-  
TONATION.

3. Need for having your mouthpiece  
checked by a specialist. Often a mouth-  
piece lay—the table upon which the reed  
lies—will warp or will have an improper  
curve or taper. The warping and measure-  
ment of the curve of the lay can be dis-  
cerned only by a repair man who is  
equipped with the proper tools. The  
warping is caused, often times, by tight-  
ening the ligature (reed holder) too  
tightly. Only a very moderate amount of  
screw tension is required. Sometimes, too,  
a lay may have been unevenly cut from  
one side to the other.

4. Is it possible to set forth a set of  
measurements which will prove generally  
satisfactory? I believe one can make a  
few general comments relative to resultant  
tendencies of certain types of lays:

a. A lay which is graduated in a  
graded curve without sudden sharp breaks  
seems to produce most satisfactory re-

sults. Beware of sudden, sharp angles such as a fast breaking tip opening in relation to the overall taper.

b. Generally speaking, the extreme measurements are the most telling. The tip opening and the length of the lay are what count most in analysing the lay of a mouthpiece.

c. General resultant tendencies:

(1) More open tip, with correspondingly longer curve to the lay, will tend to give bigger tone.

(2) Closer tip opening, with correspondingly shorter curve to the lay, will tend to give more reedy, stuffy tone.

(3) Shorter lay and sharper breaking tip curve tends to favor upper register; giving more flexibility of interval leaps, somewhat brighter, more penetrating quality.

(4) Longer lay and flatter curve favors the low register; less bright and penetrating.

d. The above general resultant tendencies are of course only relative. Systems of measurement for analysing mouthpiece lays are not uniform. They vary with the individual repair man or mouthpiece expert. I know of two systems: (1) Measurements in terms of sixteenths of an inch. (2) Measurements in one-half millimetres. The latter system seems to be more and more widely used. This is the system employed by the Selmer company who have placed on the market a compact and well equipped **MOUTHPIECE REFACING OUTFIT**. See also the **SELMER REPAIR MANUAL** by Erick Brand, Elkhart, Indiana—Chapter on How to Reface Reed Instrument Mouthpieces. Whichever of the measuring systems is employed by your repair man is satisfactory since the chief objective is to arrive at a *relative* analysis of the curve of the lay through data measurements taken at various specific points along the lay.

5. The mouthpiece lay which I should like to recommend as a good general-purpose mouthpiece is the lay which I have used for some years. It is not of extreme length nor tip opening. The tip is, however, somewhat more open—in proportion to the length of the lay—than average. The playing result is extreme flexibility, sensitive dynamic control, moderately penetrating tone. Here are the measurements according to the Selmer *millimetre* system: 35, 24, 14, 8, 118. According to the O'Brien gauges (1.5, 10, 24, 34 thousandths of an inch) and in terms of *32nds of an inch* the lay readings are 21, 13, 8, 4 respectively; the tip opening is 32 thousandths of an inch.

The above mouthpiece is similar to the following trade mouthpieces:

Selmer, HS double star or the Benny Goodman model

Woodwind K9 model

Kay-O'Brien 3 model (exactly the same) Kasper Co. 5 model

Each of the above may need slight alteration of lay by an expert repair man.

6. Actually, the lay is only about two-thirds of the story of mouthpiece analysis. You must also take into account the bore of the tone chamber; the baffle (roof). The tone chamber should be quite wide open with, of course, a slight inward taper toward the tip. Also the baffle should be quite thin and must taper cleanly into the bore of the mouthpiece proper.

In addition, hard rubber or crystal mouthpieces seem to be generally preferable to other materials. A crystal mouthpiece is quite difficult to reface since the material is so hard to cut.

7. If you should have difficulty getting

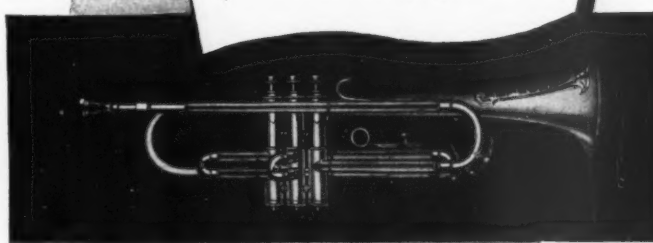
mouthpieces refaced you are most welcome to send your mouthpiece to me and I will try to see that the work is done to your satisfaction. Actually, to reface a mouthpiece is but a shot in the dark, a gamble which I believe is worth a try. The

cost should not be more than a dollar and a half. I AM HIGHLY IN FAVOR OF YOUR CLARINET SECTION USING A SPECIFIED MODERATE FACING AS A POSITIVE BEGINNING BASIS FOR FINE UNIFORM TONE PRODUCTION.

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The diaphragm is slowly developed to gain the strength of a bicep. In order to understand each step in acquiring proper breathing, you must learn the position of the diaphragm. It is located directly beneath the breast bone and lower section of the ribs and the rear part is attached to the spinal column. It separates the chest from the abdomen and its movement is dome shaped on exhalation and goes into a flat position on inhalation. It is in this motion and concentrated effort on exhalation and inhalation that the diaphragm will gain flexibility and strength through executing the proper exercises.

Your lungs are encased in the ribs, the largest portion is located in the lower section of the ribs and sides. According to the letters I receive, some think that the lungs lie in the upper part of the chest.

The lungs, diaphragm and muscles of the abdomen coordinate as one unit on inhalation and exhalation. In the following exercise, you will mentally direct this execution.

(IMPORTANT) Begin the basic respiratory motion with exhalation. Remember, always begin a breathing exercise with exhalation. You release all the carbon dioxide through the mouth, thus, the lungs collapse, the diaphragm moves into a dome shaped position and the muscles of the abdomen must be drawn in under the ribs. Practice the above motion until you are fully aware of the muscular coordination of the lungs, diaphragm and muscles of the abdomen on exhalation.

Review. Exhale, release all carbon dioxide through the mouth and with the same motion, draw in the muscles of the abdomen under the ribs or toward the stomach.

Inhale, release the drawn in tensed abdomen, you will notice a large expansion of the lower part of the lungs and the largest level of expansion is centered directly below the breast bone, sides of the ribs and back.

The above exercise might be confusing at the beginning, but practice will improve the situation. Never practice continuously, rest periods are recommended and practice in the fresh air when possible.

Review. Exhale, release all the carbon dioxide from the lungs and with the same motion, draw the muscles of the abdomen as far in under the ribs as possible. Be forceful with this motion. Inhale, drop the tensed abdomen and expand the lungs, diaphragm, abdomen and muscles of the back. The largest expansion is noticed directly below the breast bone.

Don't raise the shoulders. That is negative.

The above exercise will develop physical strength, chest capacity, muscular resistance and endurance. There are many more exercises but the above is basic and must be understood before you can note an advancement.

PROPER POSTURE—A young artist who is gaining a reputation will include this subject in his study. Stage technique and personality are improved by an artist who stands or sits erect. Some of

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## The Trumpet— Man! What a Past

(Begins on page 10)

tubing and two bells—but with only one mouthpiece. These two instruments were pitched a half a tone apart. Just below the mouthpiece was a rotary valve, which by turning either to right or left brought into use one of the trumpets. However, by an extra turn, the same trumpet was lowered a whole tone, thus obtaining a chromatic compass of twenty-seven notes, as compared to the usual five. Although many musicians approved of this new instrument it was not accepted by the great majority of musicians; hence another forward step was delayed because of the unwillingness of these men to accept any new ideas.

In 1815 an oboe player named Blumel from Silesia invented the piston valve. (He figured that music needed a push.) It probably was easier to use than the rotary valve of Claggett, although fewer notes could be played, but the progress had continued. The trumpet player could now play five additional notes which was an improvement he accepted. This piston valve lowered all the "open" tones a half step. Stozel, a German instrument maker bought the invention from Blumel and proceeded to add a second valve which lowered the tone another half step. The two valves could then be combined to form a tone a step and a half lower. A few years later, in 1830, Müller of Mayence added a third valve which enabled the musician to play middle C sharp, D sharp just below the treble staff and G sharp on the second line with ease. The trumpet was now able to take its rightful place in the orchestra since it could play its entire range chromatically and effectively.



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## How to Play the Accordion

### Let's Hear More *Accordions* in the SCHOOLS

By Anna Largent

213 Williams St., Aurora, Illinois

The present widespread interest in accordion concerts must be credited to the magnificent initiative of famous accordion artists, who are making regular appearances on the air and concert halls. All of the great artists have their own musical style, using their technique to the best of their ability to recreate the idea, life and character of the music of the masters.

Just recently we heard the accordion played as the solo instrument in an accordion concerto at Orchestra Hall, Chicago, with Andy Rizzo the concerto soloist accompanied by members of the Chicago Symphony Orchestra. Roy Harris, famous American composer, conducting his own composition, with William Kuehl the recital soloist. The program notes gave a brief resume of the accordion as follows: "The accordion as a concert instrument is as yet to many music lovers an unknown and unexplored field but one which will

bring them much enjoyment and considerable surprise.

"The piano accordion of today is as much removed from the lowly concertina of European folk-festival popularity as the grand piano is from its ancestor of the 17th and 18th centuries, the harpsichord. The concertina gradually developed into the accordion which boasted two bass pistons. Then came the piano accordion which today is capable of producing the deep tones of an organ, the muted strings of a violin, the sonorous notes of the cello. For the Orchestra Hall concert Mr. Kuehl used a concert accordion which adapts itself more readily to the range of the old masters such as Beethoven, Bach, Mozart, etc. Mr. Rizzo for the concert used an instrument slightly different in construction, more suitable for orchestra work.

"The concerto to be presented was written by Roy Harris and is the first of its kind to be written by a major composer."

At the music convention held in the Palmer House many fine accordion programs were presented by great artists. Lloyd La Vaux known as "The poet of the accordion" this title which he well deserves does not half express the wonderful personality of this young musician who has made himself beloved to many thousands through his eminent career as an accordion soloist. Lloyd La Vaux will last as his music is real and it is the real and good music that endures; it is safe and will always continue.

There are many great accordion artists in the field today giving guidance and inspiration to young America such as Pietro Delro, Frosini, Galla-Pini, Charles Magnante, Andy Rizzo, Lloyd La Vaux, Louis Ronchetto, Andy Arcari, Sydney B. Dawson, Charles Nunzio, Frank Gaviani, Lari Holzhauer, Joe Biviano, William Kuehl,



Mario Mosti, Art VanDamme, Ray Wilkins, Jerry Shelton and many more that will be mentioned in later editions.

All students at one time or another have visions of becoming an artist like any one of the above mentioned, whose accomplishments on their accordions represent the highest standards attainable. Technique alone does not make an artist, for he must have an unfailing memory, a natural fitness for his instrument, and the greatest attribute of all musical personality, which appeals to the intelligence of his audience, that undefinable something that reaches out to their hearts, keeping them spell-bound all through a performance.

In talking to many of the stage and radio artists the question was asked, how much practice should a serious student put in a day in order to reach the top. The answer invariably has been the same. First a pupil must have a good teacher, second, abundant musical talent, third, love to play his instrument, fourth, willing to work hard by practicing from two to four hours every day for six to eight years. During this time the pupil has acquired technique, should also have learned showmanship and a pleasing stage personality, for he is then ready for auditions on the concert stage and radio.

#### TO GET THE RIGHT START

To get the right start is the most important thing in an accordion stage career. Every great artist tells us that it is the guidance at the very beginning that makes the lasting impression on the pupil. The beginner who practices slowly and increases his speed only as fluency is gained is the one who finally reaches the goal of a concert artist. First of all secure a good, understanding and reliable teacher, one that you have the utmost confidence in, one that would put pupil before self grandiose. Children are great imitators and usually adopt the characteristics of their teacher, so that makes the choice of a teacher the major item in a pupil's future.

I have been asked so many times what method is the best. Right here I would recommend every accordion student to devote a half hour a day on C. L. Hanon's technical exercises. This would be a real test of whether the student has the men-

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tal musical equipment to become an artist, for these exercises develop the brain to quick thinking, sight reading and the power of concentration, makes the mind active. All the great artists who come from Europe tell us that scales, arpeggios and chords are studied daily for the first five years before the pupil attempts to play a complicated solo. The scale program is studied slowly and thoroly, so that no bad habits are formed to attempt speed beyond the performer's ability, usually in young and immature players we find this tendency to speed, which is

really a feeling of uneasiness or uncertainty, or a sense of inadequate preparation. Some pupils have the mistaken idea that if they play fast or speed up, their audience will get the impression that they are good.

#### CHANGING TEACHERS

It is not the method a teacher uses, that good artists come to light, but in the results of the method used. Many times parents will continue to change teachers, with the thought in mind that they will find a teacher, who will, by the method used, perform some kind of a miracle, in making their child a great virtuoso, when in reality the child has no natural aptitude, and endowment for music at all.

We teachers often come across a natural, but we find them too indolent to practice as music comes very easy to them, as they need continual forcing and pushing to make them do anything worthwhile, so it is the average talented pupil that works hard and under the guidance of a good teacher, interested parents, many recital appearances, that makes the grade towards a concert career.

#### QUESTIONS AND ANSWERS

Dear Mrs. Largent: I have been following your articles in *THE SCHOOL MUSICIAN* anent Accordions. For 25 years I have been a public school band and orchestra director, and have had accordion experiences in teaching since 1930, using them in band and orchestra. Texas is now reviving the excellent band and orchestra work done in pre-war times. Although recognition is accorded to band and orchestral work, no recognition has been set up for accordion. It has been my interest to initiate the idea by securing the requirements that the State would establish as requisite for accrediting. I hold the regular public school and private teacher license for instrumental teaching, and I have sought a means by which the Accordion could be added to the accredited list. As it now stands, piano-accordion is extra-curricular, non-credit, in Texas. I plan a 100 piece accordion band, to be used in conjunction with band and orchestra. I hold my Bachelor and Master degrees, and have had wide experience in musical instruction in high school and college.

Now as supervisor of music wish to introduce the accordion in the schools. I have used the accordions successfully in band and orchestra, understanding the accordion and its use in the band-orchestra. However, now in the school bands, where no knowledge of the accordion is had by the instrumental director, and no music written for the accordion, the result is the band director steers clear of the instrument for which he had no specific written part.

Now if there were an abundance of band or orchestra material written for school bands with an accordion part enclosed, then the accordion student would be allowed to play in the school band or orchestra; as it is, now, he is left on the outside.

In line with that angle, I would appreciate hearing from you with any information, data, suggestion as to sources, etc. which I could contact to build up the essentials for eventually securing Accordion addition to our public school curriculum.

Thanks a lot for any help you can render. With best wishes, I am yours truly, P. C.

Dear Paul: Your letter is very interesting as you are in the same dilemma that every director is in that knows band, and orchestra work besides the accordion. Let's

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turn the picture around, and we find too many accordion directors want only 100 percent accordions. Why? Because that is all they know. They want nothing to do with band or orchestra because they do not know a mouth-piece from a bell. These are really the people who are keeping the accordion segregated, unrecognized and pushed into the background. It is men like you, a music college graduate with a full knowledge of instruments of all kinds, that we like to hear from, in order that pupils will know that all the money and time they have put on their instruments is not wasted, that they can play their instrument with any other instrument, and it is not an instrument to be shunned but an instrument to be proud of, and that it can take its place beside any other instrument. A fine article was written by Louis Ronchetto of the University of Oklahoma about giving recognition to accordions in public schools, and he would be glad to give you information on how to get the accordion recognized in Oklahoma City, Oklahoma.

Columbia Teachers College, New York, has allowed the accordion to be used in obtaining a Masters Degree in Music, and the Detroit Conservatory of Music has recognized the accordion as a major instrument and gives diplomas upon completion of the required work.

Your letter will be read by thousands of people and we wish to get the reaction from band directors all over the United States. It is very important that the accordion be recognized in the accredited schools, or we can never hope to have it

attain the prestige that accordion pupils hope for. Any one wishing the name and address of the above P. C. may do so by writing me for same, as he is very anxious to do all that is possible to get the accordion a recognized instrument.

**A. B. A.**

**Dr. Simon Plans  
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Schools having recording equipment may make records of these broadcasts for their own use as they develop their own performances, and the whole scheme will undoubtedly elevate and quicken the school musicians' concept of concert band music and its performance.

This plan has already been several years in formation and exploitation. It has been related to State Bandmaster associations in more than 20 states, and they have endorsed it with high enthusiasm and the impatient urge to proceed. The details are now being focused into practical form, and you will soon hear of your opportunity to participate. **THE SCHOOL MUSICIAN** will keep you fully informed of the development of this plan.

Other noteworthy items from the ABA convention include the election of Glenn Cliffe Bainum as its new President, and the unfortunate appearance of Lynn Sams, former bugler from Admiral Dewey's Navy, as Master of Ceremonies at the annual banquet. Otherwise, it is said to have been one of the best of the 13 conventions held to date by the Association.

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## Interlochen Winners



Four winners of scholarships to the National Music Camp in an annual competition sponsored by the National Federation of Music Clubs are shown above in a woodland setting during their summer at Interlochen. Seated is 16-year old Donna Jane Clanin, flutist of Bakersfield, Calif.; standing left to right are Arthur Alan Olsen, 14, of Minneapolis; James W. Davis, 16-year-old trumpeter of Philadelphia; and Mary Ruth Brown, 13-year-old pianist of New York City.

## Mascot for Ohioans



Six-year-old Donna Jean Middling is the star twirler at all basketball games of the Olney School of East Toledo, O. Besides her twirling ability, Donna is also a fine little tap dancer says Director Daniel E. Koch.

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